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[New Issue.]

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SATURDAY, NOVEMBER 12, 1892.

No. 1071, New Series.

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LITERATURE.

Alfred, Lord Tennyson : a Study of his Life and Work. By Arthur Waugh. (Heinemann.)

MR. WAUGH brings to the writing of biography a delicacy of feeling not too common among modern biographers. He is the first man I remember meeting who has paid any attention to the "Shakspeare's curse" of dead greatness on those who will not let their ashes rest. The average literary trouble-tomb has probably never given it a thought, but for Mr. Waugh it is a real trouble. Is it to be heeded or not? He ventures gently to remonstrate with the irate shades. "Such a sentiment may, one feels, be uttered with all sincerity at the moment, yet with no intention of giving it the authority of an ultimatum." Mr. Waugh would plead, too, the reverence of his intention, and especially the nature of the life with which he has to deal—one in which there is nothing to be hidden, nothing of which the poet or his friends had need to be ashamed. Mr. Waugh may be comforted. It was not on such as he that the curse was invoked, though one cannot but wish, for the sake of those for whom it was intended, that it had the malign potency it threatens. Would it might be a real curse, rather than an impotent scream of anger from the tomb! Alas! the anger of dead men is as that of children. Who heeds it?

No signs of the times are more dispiriting than the real irreverence, side by side with a prying inquisitiveness, towards greatness. We see it not only among the bourgeois, but even among seeming literary persons. Who does not know men who gravely "collect" this or that great writer, without having in their natures the smallest affinity to those excellences which made the writers great—absolutely unpoetical men who collect Tennyson, men without an inkling of humour who collect Dickens? Such men stultify, make us ashamed of, our enthusiasms. They are the marine-store dealers of letters, who accumulate as much trivial unessential "ana" as they can pick up; and it was contempt of such, as of the gaping curiosity of the crowd, that made the late Lord Tennyson so restive under popular hero-worship, and accounts for the many legends concerning his reception, not exactly genial, of chance callers. Carlyle was no less restive, and for the same reason. What could a man who seriously appreciated their work want with their cast-off waistcoats, or why should those gape who never read?

But I digress, wandering far indeed from

Mr. Waugh. Mr. Waugh has, I said, that first quality of the true biographer, delicacy; he has, likewise, so far as one can say without verifying fact by fact, the gift of accuracy, and he is able to tell his story pleasantly and with some skill. So much of the story has so long been common property that it was almost impossible to invest it with much freshness, though Mr. Waugh's industry and opportunities have resulted here and there in suggestive anecdotes new to print. Even the comparative freshness of these has by this time been staled by the daily papers; but two of them at least we cannot pass unquoted. The first has reference to the poet's early intimacy with "natural" things, and also bears upon his remarkable gift of onomatopoeia:

"One of the rooms on the second floor," at Some-sby, "was set apart as his den, and here he would sit of an evening pondering his verses. One night, as he leant from the window, he heard an owl hooting; and, with a faculty of imitation which was strong in him, he cried back to the bird. The poet's 'tu-whit, tu-whoo,' was so natural that the owl flew to the window, and into the room, where it was captured and kept for a long time as a pet"—

"I would mock thy chaunt anew;

But I cannot mimic it;

Not a whit of thy tuwhoo,

Thee to woo to thy tuwhit,

Thee to woo to thy tuwhit,

With a lengthen'd loud halloo,

Tuwhoo, tuwhit, tuwhit, tuwhoo-o-o."

The other story relates to the publication of "Poems by Two Brothers":

"Charles and Alfred were never supplied with a surplus of pocket-money. Now and then, when money was needed for some excursion or other amusement, they were sorely put about to scrape together enough for their purpose: and, on one occasion, when they were discussing ways and means in the saddle-room, they were overhead by the family coachman. Appreciating the position at once, and racking his brains for a plan, the servant bethought himself of the verses which his young masters were always writing—they could not be much good, still they might serve."

From which we gather that a coachman's high opinion of himself is occasionally justified. The result was the preparation of the MS. of the "Poems by Two Brothers," and that remarkable bargain with the Jacksons of Louth. That provincial printers should be found to give ten pounds for poetry by two unknown boys has been a puzzle of Tennysonian biography. Few modern publishers would be satisfied with taking ten pounds towards such an adventure. One has been inclined to regard the affair as a prophecy of that eminent business success for which Tennyson was afterwards to be remarkable, or to credit the Jacksons with a gift of critical second-sight rare indeed among publishers. However, great is common sense; and Mr. Robert Roberts, in some interesting reminiscences contributed to the current number of the *Bookman*, may fairly claim to have resolved the difficulty. Mr. Roberts's note is so interesting that it can hardly be out of place to quote it here:

"I knew these printers," he says, "and very respectable, prosperous, shrewd tradesmen they were, but not educated men in the modern sense of the word, and, as it seemed to me,

quite incapable of judging of the merit of a volume of poems. Then how came they to give ten pounds, and afterwards a second ten pounds, for a volume of poems by two schoolboys? I think the explanation is this: I have said they were very 'shrewd' men; and these schoolboys were the grandsons of the Rev. Stephen flytche, vicar of Louth, one of the richest and most influential men of the place. In a country town like Louth the vicar can put much good business in the hands of any printer whom he favours. No doubt the Jacksons had received in this way substantial benefits from the vicar, and, partly out of good feeling and partly out of policy, behaved liberally to the two youths with such influential connexions. And the printing of the book would be a very inexpensive affair, as it could be done in slack time, when auctioneers' bills and such like miscellaneous printing was scarce. Then, again, the acquaintances and friends of the vicar were sure to take a good quantity, so that there could be very little risk in the transaction."

Mr. Roberts is a loss to realistic fiction. To me there is something almost impressive in his thorough-going common-sense. And how much saner the story seems after his explanation. The Jacksons become possible inhabitants of earth; one sees their phantasmal forms growing ruddy with humanity as step by step Mr. Roberts relates their action to that commercial basis, on which alone it is realisable. Mr. Roberts applies his reagent to one or two other points of the Tennysonian legend with similarly refreshing effect; but I must leave the reader to follow him in the *Bookman*.

Mr. Waugh gives us some interesting quotations from that earliest volume. The usual octogenarian attitude of youth is most humorously illustrated in his extracts. These lads of eighteen and twenty are found lamenting their "vices," and sighing over their blighted lives in true Byronic fashion:

"The vices of my life arise,
Pourtrayed in shapes, alas! too true,
And not one beam of hope breaks through
To cheer my old and aching eyes."

And again:

"Memory! dear enchanter!
Why bring back to view
Dreams of youth, which banter
All that e'er was true.

* * * * *
Round every palm-tree, springing
With bright fruit in the waste,
A mournful asp is clinging
Which sours it to our taste.

* * * * *
I stand like some lone tower
Of former days remaining,
Within whose place of power
The midnight owl is plaining."

Mr. Waugh is, of course, right in saying that the volume contained little beyond echoes; but I think he might have found a few lines which, even thus early, bore the unmistakable characteristics of the Tennysonian manner. Such are

"the glutting wave
That saps eternally the cold gray steep,"

which reminds one of

"I heard the water lapping on the crag,"

or,

"Thy cold gray stones, O sea";

and again :

"The tolling of thy funeral bell,
The nine low notes that spoke thy knell,
I know not how I bore so well,
My Brother!"

while the phrase "holds communion with the dead" was to be used up again, word for word, in "In Memoriam." For these references I am indebted to Dr. Van Dyke's study of the poet. There was, as we know, but one review of the volume, that in the *Literary Chronicle and Weekly Review*, to which Mr. Waugh refers, though without quoting. There was nothing very characteristic in the notice, which might have well been kept up in type for any volume that came for review:—"This volume exhibits a pleasing union of kindred tastes and contains several little pieces of considerable merit." Perhaps the only point on which Mr. Waugh seems less informing than he might have been is in the matter of those early reviews, "cobwebs of criticism," which are always especially suggestive. I think, too, he has rather missed an opportunity in not giving us a fuller account of Arthur Hallam's "Remains," a volume now excessively scarce. It would have been interesting to have had an extract from Hallam's "Timbuctoo" to compare with his friend's more successful poem. It would have been interesting, too, to have had in full that poem, "A Scene in Summer," a few lines of which are quoted by Mrs. Ritchie. Two or three other sonnets, besides "Lady, I bid thee to a sunny dome," were no less worth quoting. Having, through the kindness of a friend, a copy of the "Remains" in my possession, I will quote the "Scene in Summer" at length, more for its association than for its poetical value:—

"Alfred, I would that you beheld me now,
Sitting beneath a mossy ivied wall
On a quaint bench, which to that structure old
Winds an accordant curve. Above my head
Dilates immeasurable a wild of leaves,
Seeming received into the blue expanse
That vaults this summer noon: before me lies
A lawn of English verdure, smooth and bright,
Mottled with fainter hues of early hay,
Whose fragrance, blended with the rose perfume
From that white flowering bush, invites my sense
To a delicious madness—and faint thoughts
Of childish years are borne into my brain
By unforgetten ardours waking now.
Beyond, a gentle slope leads into shade
Of mighty trees, to bend whose eminent crown
Is the prime labour of the pettish winds,
That now in lighter mood are twirling leaves
Over my feet, or hurrying butterflies."

Leaving these earlier associations far behind, one comes to the anecdote of the rescue of the MS. of "In Memoriam" by Mr. Coventry Patmore, which is quite new to print, though the reader probably has now known it for some days through the morning papers. However, it is not my business to assume that, so I must quote it once more. About the time of the publication of "The Princess," Mr. Coventry Patmore and Tennyson were constant companions.

"One morning Mr. Coventry Patmore, then occupied at the British Museum, received a letter from his friend saying that he had left in the drawer of his lodging-house dressing-table the entire and only manuscript of "In Memoriam," begging Patmore, moreover, to

rescue it for him. Patmore hurried to the lodgings, to find the room in the possession of a new tenant and the landlady very unwilling to have cupboards and drawers ransacked. It was not without much persuasion that Patmore was admitted to the room, where he found the manuscript still untouched."

The story, as I once heard it, was rendered more vivid still by the substitution of "the cupboard where I kept my butter and eggs" for the less exciting dressing-table drawer.

To refer to an incidental matter, Mr. Waugh is a little hard on Alexander Smith. In describing him and his shortlived fame, Mr. Waugh is unsparing in his diminutives—"this ephemeral little meteor in verse," "the little plagiarist," "the tiny triumph"—and he speaks with evident approval of William Allingham's somewhat unworthy exposure of "Smith's wholesale imitations and occasional thefts." Though Smith, in the character of the latest "new poet," did lose his head and behave like a fool, yet the impression to-day, I rather think, is that he was hardly treated; and if, indeed, there is little in his poetry that remains, his charming essays in *Dreamthorp* should keep his memory green as a very fine writer of prose. I think it is Mr. Ashcroft Noble who has said that he was an earlier Stevenson; and certainly there is much in *Dreamthorp* to strikingly remind us of *Virginibus Puerisque*—though Mr. Stevenson, of the two, has his fancy more under control. Taking down my copy of *Dreamthorp*, recalled to it by Mr. Waugh, I open on a passage which, curiously enough, one might have made certain was Mr. Stevenson's—"We know the ships that come with streaming pennons into the immortal ports; we know but little of the ships that have gone on fire on the way thither—that have gone down at sea." The first sentence seems as pure Stevenson as writing could well be. The explanation, doubtless, is that both writers studied the same fine old writers. Another passage in the same essay, on "Men of Letters," is more pertinent to our subject—"the lark is only interesting while singing, at other times it is but a plain brown bird." Would that biographers and hero-worshippers generally would master and remember that. Indeed, average biography might be described as, emphatically, the history of the lark when it is not singing.

Another man on whom Mr. Waugh is also a little hard is Edward Fitzgerald. He is evidently irritated by Fitzgerald's continuous depreciation of Tennyson's later work, and his constant preference for the earlier. Fitzgerald was somewhat of a crank in his critical judgments, and his iteration in his letters of this particular opinion was a little monotonous; but, after all, I am afraid his preference will be found nearer to the general feeling of lovers of poetry than Mr. Waugh's for the "Idylls of the King"—"the most characteristic and perhaps the most permanent of Tennyson's contributions to English literature." In saying this I by no means join in the narrow and ill-considered depreciation of the "Idylls," which has for some time been the fashion. To my mind the "Idylls" are a fine achievement, and will remain memor-

able if only for their characteristic blank verse—often, I admit, somewhat emasculate, but more often truly masculine. The condemnation of them in high critical quarters seems to me to have arisen from the prevalent misconception that poetry and drama are not two arts, but one. Arthur is a shadow, we are told; most of the other *dramatis personae* are shadows also. The thing is a tapestry. Well, and who has laid down that a poem may not be a tapestry, if the poet chooses? "The Fairie Queen" is a tapestry, the only poem with which it is proper, in aim as in achievement, to compare "The Idylls." In writing them, Tennyson's aim was allegory, not drama, though no fair-minded reader can deny that his figures, even the shadowiest of them, live in a way that makes Spenser's mere phantoms at cockerow. Indeed, as a matter of fact, "The Idylls" are full of vivid action and portraiture, and we constantly forget that the actors are types made flesh. It is only those who won't see who can deny this; and they can hardly deny the great wealth of the poems in lovely nature pictures, and passages of high reflective verse, while the allegory of the later poet is surely handled in a firm artistic fashion, to which the rambling inconsequence of Spenser is a maze indeed. Mr. Waugh is right, I think, in claiming "The Holy Grail" as one of the finest spiritual poems in the language. He writes particularly well upon it, and says truly of Arthur that "he stands as a great, luminous background to the story of his knights; as a wide, bright sky that shows up against the breadth and brilliance of its purity the darker shadows that move before it." Arthur is quite properly an abstraction, the abstract "gentleman, or noble person," whom Spenser declared it the end of his book "to fashion in virtuous and gentle discipline." Even the detractors of "The Idylls" allow "The Passing of Arthur," or, one should say, the earlier "Morte D'Arthur" to be a fine thing.

But fine as "The Idylls" are, they are not the poet's finest work, for the reason that they are not of the finest *genre*. To talk of Tennyson's special gift is unprofitable, for he had so many gifts. Like most great poets, he had, in addition to his genius, superabundant talent. There was hardly anything in literary art to which his talent was unequal; but his genius, one can hardly doubt, was lyrical. That is what Fitzgerald meant in so constantly dwelling upon his earlier work; and, it will be remembered, he became, in a measure, reconciled to "The Princess" when the lyrics were interspersed through it. Indeed "Tears, idle Tears" was one of the poems he was always quoting.

Mr. Waugh holds a higher opinion of the dramas than usually obtains. There is no doubt that they contain much fine unappreciated stuff; but can there be any question that the years devoted to drama would have been far more fruitfully employed in the poet's more proper sphere? That dramatic superstition, growing more and more rampant, is responsible for fruitlessly diverting the poetic energy of several fine poets of our generation. It was the

ignis fatuus of Browning, masterly as he, like Tennyson, was in single dramatic episodes, or revelations of character; and it has turned away some of the best years of Mr. Swinburne. The sooner we recognise that poetry and drama are two arts seldom combined in one man the better. We shall gain no little poetry by the recognition.

Some of Mr. Waugh's concluding remarks are worth quoting. Speaking of Tennyson's continuance of the tradition of English poetry, he says:

"Tennyson stands, as it were, midway upon a mountain, catching the echoes from afar, and passing on the melody to his followers on the hillside. Every now and again such a poet takes his stand upon the height, and preserves to us the spirit of our song, so that the new and old are never altogether out of harmony."

Again, speaking of Tennyson in relation to the spirit of the age:

"... Tennyson is never with the revolutionist, nor yet with the dullard; he is never in the forefront, but always among the first to enter the stormed citadel. As each bold theory of science was established by evidence, he accepted it in a mitigated form. As each new political change broadened down to the level of calm freedom, he welcomed it as a wholesome precedent. ... Truth, he knew, lay not in instant acceptance of the unproven hypothesis, nor in blind adherence to outward form and ceremonial."

"The calm energy of will, the troubled but unbroken faith, the wide-souled sympathy with mankind, the scorn of things little and of low repute, the reticence towards publicity, the love of love—all these things were written in Tennyson's poetry. ... His was a life that chose to stand apart from the hue and cry of the age, that walked in *fallentis semita vitæ* by paths of seclusion and peace. But the quiet way was not solitary. It ran, step by step, beside the high-road of the century, within hearing of the struggling multitude."

Mr. Waugh's book tells us admirably all that is essential about that life. We shall, doubtless, have an "official" biography, though the student of poetry perhaps hardly feels the need of it. The one hope from it is that it may give us some of the poet's letters. But in any case it is between the familiar green covers, as Mr. Waugh remarks, where the life of Tennyson is best sought. William Howitt once said of him: "You may hear his voice, but where is the man?" But of him more than of any other poet, the voice was the man.

RICHARD LE GALLIENNE.

The Making of Italy, 1856-70. By The O'Clery. (Kegan Paul & Co.)

THE story of a victory told by one of the vanquished is invariably interesting and almost invariably untrustworthy, and this account of the fall of the small Italian despotisms from the pen of a servant of one of the fallen despots is not in truth an exception to the rule. But although in matters of inference, such as cause, motive, and credibility of testimony, the prepossessions of the writer have always to be reckoned with; yet, as a chronicler of *res gestæ*, he is painstaking, lucid, and accurate. His book, moreover, is the first complete and consecutive record of Italian events from the Congress of Paris to Cadorna's

entry into Rome, and as such deserves a place on the shelves of the student.

It is unfortunate that the writer of *The Making of Italy* should have started with the conviction that the makers of Italy, "Cavour and his fellow conspirators," as he calls them, were rascals, because it has given his book the air of an indictment rather than that of a history. There is no diplomatic irregularity of theirs, no military excess, no pressure, or violence, or stratagem, however inevitable or venial, which is not held up to reprobation. Most of these charges are not now stated for the first time, and to most of them the defence is not a traverse but a justification. The worthiness of the end in view is the only thing that can justify a war, for every war is full of horrors that no modern man, not even M. Zola, dare write in full; but to make Italy a kingdom and Italians freemen has been accepted as a worthy end, not in Italy only, but generally throughout Europe. Of course the author does not accept the soundness of this view, asserting that unification was not desired by the Italians, that it was the act of a few, effected by foreign aid in the interest of a party, and against the wishes, he does not quite say of the majority, but at any rate of whole districts or provinces. Nobody disputes the foreign assistance, and nobody disputes that many Neapolitan nobles and many Roman descendants of the nephews of Popes were opposed to the change. Nobody disputes that the lowest orders in the brigand-harboured villages of the Abruzzi and Calabria were indifferent, and some of them actually hostile. But the fox-chase between the armies at Naseby does not prove that England was not deeply stirred in the fight between Parliament and King, nor does the existence of a Jacobite party in the middle of the eighteenth century show that Englishmen had not made up their minds to have done with the Stewarts. But we are asked to believe that a few unprincipled conspirators, chiefly Piedmontese, imposed a united Italy on Lombardy and the Duchies, on the Legations and the Two Sicilies, and that a population who loved their Austrian and Bourbon lords were cajoled or frightened into voting for annexation. There is a comforting and wise doctrine of the Catholic Church that leaves hope for the virtuous heretic by referring his heresy to incurable moral blindness. We are tempted to think a similar defect in the historical sense afflicts the author, though some part of the scales must certainly have fallen had he less imperfectly grasped the history of Italy since 1815. For, indeed, the treaty of Vienna explains the outcome of that of Villafranca; what took place after Laibach in 1821 illuminates Neapolitan history in 1860. Events in Rome from 1848 to 1850 give the key to what happened in 1859 and in 1870. Of all this earlier history the writer makes no account whatever.

There is not much that is new to be told of the Congress of Paris, a seat at which was bought by Italy's participation in the Crimean war; but the arts by which Cavour secured the French alliance and then provoked Austria into aggression are lucidly

stated by The O'Clery. Here and elsewhere he stops to slay the slain, and labours to convince a world that needs no convincing that in his adherence to the doctrine of "qui veut la fin veut les moyens," Cavour was entirely unscrupulous. The war in Lombardy, with its battles from Montebello to Solferino, and indeed the fighting generally, is well and on the whole fairly described, though it is quite needless to be so emphatic about the military inferiority of the Piedmontese, or to explain that if the Austrian had played his cards better the game might not have been won by the French. It is, however, impossible to notice without a smile the author's belief that the Piedmontese peasantry were favourably disposed to Gyulai's soldiery, and that the astonishing ignorance of the Austrian commander of the enemy's movements arose, not from the unwillingness of the Lombards to give information, but from the Count's indifference to the advantage of obtaining it.

The victories of the Allies were the signal for popular explosions in Parma, in Modena, and in the Papal provinces. These, we are told, were due to the intrigues of Piedmont. If that means that the national committees throughout Central Italy were emboldened by the consciousness of support in Turin to fire their mines, it is not an unfair statement. But it entirely fails to explain how the explosive came to be there, and in such quantity and of such force as to blow the Austrian and Bourbon and Papal governments into the air. That is to be understood only by examining what was the previous record of those governments whose "just rights" the author takes under his protection. He certainly makes it quite clear that the taxation, which was light, had nothing to say to it; but when did the amount of taxation ever change the heart of a people?

One must go back some little way to realise how essentially unstable were all these thrones. To begin with, the dynasties that had been forced on the people after 1815 were rooted neither in popular affection nor in national tradition. With the exception of the Pope, these rulers were all practically foreigners, the creation, if not the creatures, of a foreign government, and that the government of the traditionally hated Tedesco. Austria had received Lombardy and Venetia, while the Duchies of Tuscany, Parma, Modena, and Lucca had been allotted to families either members of or closely connected with the house of Hapsburg. The right of keeping garrisons even in the Papal States had been given to Austria, so that the Italians might and did feel that the Austrian soldiery were the police of the peninsula. We do not suppose that a Papal officer like The O'Clery will refuse to admit that the best of the petty sovereigns were the popes; but they were ill-served and ill-informed, and such spectacles as a Savelli (known as "the Corsican mad dog") dismissed for infamy by Gregory XVI., yet receiving a Cardinal's hat from Pius IX., can hardly be considered reassuring. The follies and cruelties of such men as Francis of Modena, and Charles of Parma, stabbed in 1854 (by his brother?), the broken oaths of Francis and Ferdinand of Naples,

and of Leopold II. of Tuscany, above all, the Pope's desertion of the Italian cause at the very turning-point of the campaign of 1848, were not things that could be forgotten. Yet we are told that the plebiscitary voting in these provinces was a mere farce, the result of Cavour's intrigues; and it is not obscurely hinted that votes were obtained by fear of the soldiery. The author forgets that on the eve of Novara, in 1849, when there was no Cavour to intrigue, and no soldiery to dragoon, Lombardy, Parma, and Modena, had decreed their annexation to the kingdom of Carlo Alberto. He omits to mention that in the Legations, at Forlì and Cesena, for example, great Papalino landowners threatened the peasants with eviction, and that priests thundered anathemas in the churches. None the less the peasants crowded to the urns as if it had been a *fiesta*. No doubt there was some manoeuvring of the votes in Nice and Savoy—where the upper classes were opposed to incorporation with France; but this does not prove that manoeuvring went on where no conceivable need for it existed. The details of one episode—the recapture of Perugia by the Papal soldiery, in which several women and children were killed, have been much disputed. We have the authorised Roman version, which, of course, makes light of them. There is the account of an American traveller, named Perkins, an eye witness, who, as a civilian, probably exaggerated the horrors of the storm. The truth probably lies about halfway between the two accounts, for there is no reason to suppose that Perkins was the unmitigated liar that The O'Clery suggests. After telling us that the insurgents were hardly any of them Perugians or even Papal subjects, he adds that few rebellions were ever repressed with less bloodshed, and that there were "no after executions for complicity like those carried into effect (among other instances) by the English themselves on a grand scale in India." This comparison of Italian volunteers, bent on liberating their brethren, with the torturers of women and children in Cawnpore is worth noting, not because of its questionable taste, but because it gives the keynote to the spirit in which this history is written. The O'Clery carries his defence of the powers that be to such a length as even to defend the Neapolitan prisons mainly on the strength of a letter from Poerio, showing that in prison he was allowed to receive fruit and other luxuries from his friends. The corruption of the jailors in Italy is, however, universally admitted, and the evidence of Catholic Italians and Protestant Englishmen leaves no doubt that many of the dungeons were absolutely unfit for human beings. The late Lord Llanover was not an excitable person, but he testified that the cell where Saro was confined for more than a year (though he had not been tried) was so low that he could not stand upright, so that when released he was unable to walk. In other lately occupied cells, prisoners had been severely bitten by rats. Others smelt horribly, though they had been cleansed for many months; and these dens at Santa Maria Apparente and Saint Elmo were, according to the prison

officials, paradise compared with those of Sicily.

One of the very best chapters in the book describes the final act, the capture of Rome, by Cadorna, in 1870. This is in large part the narrative of an eye witness, and it is a very spirited account. He has all our sympathy in his defence of the courage and conduct of the Pontifical Zouaves, and we may congratulate him on having cleared the character of brave and chivalrous men from the aspersions of irresponsible and ill-informed correspondents. In this case, at any rate, the author feels strongly that to deny all merit to an adversary is unfair as well as foolish.

REGINALD HUGHES.

Poems, Dialogues in Verse, and Epigrams. By Walter Savage Landor. Edited with Notes by Charles G. Crump. In 2 Vols. (Dent.)

THE belief entertained in some quarters, that Mr. Crump would follow up his edition of the *Imaginary Conversations* with an equally complete edition of the poems, turns out to be illusory. These two volumes only contain a portion of the poetry printed in Forster's edition of Landor's Works; and although a few pieces are included which Forster did not reprint, most of the pieces he omitted are also omitted by Mr. Crump. The fact that merely a selection was to be looked for should have been clearly stated on the title-page. Here, however, there is no hint of selection, and a fly leaf inscribed "Landor's Poems," &c., distinctly conveys the opposite impression. In the first volume of "dramatic scenes," the pieces entitled "Inez de Castro," "Beatrice Cenci," and three or four others are omitted. In the second volume the omissions are even more disappointing. Mr. Crump gives us "Gebir" and "Chrysaor" and three other long poems; but "we pour the Greek honey of Landor," if one may quote Mr. Austin Dobson, out of an amphora that leaks, for the *Hellenics* are woefully cut down. Most distressing excision of all, a large number of the very best of Landor's shorter poems are cut out. Mr. Crump writes:—

"I have preferred to run the risk of making a selection from Landor's poems, hoping that, if by so doing I fall into some errors, I at least avoid the guilt of reprinting what Landor in his wiser moments would never have published."

If there is any guilt in knowing by heart more than two or three of the perfect poems which Mr. Crump prefers to ignore, then is one humble admirer of Landor damned irrevocably.

Mr. Crump might at least have seen that his selection was free from misprints. In the verses to Lady Charles Beauclerk we find:

"He knows you lovely, thinks you wise,
And still shall think so, if your eyes.
Seek not in noisier paths to roam."

In the pretty ode to Hesperus, written, Cleone told Aspasia, by some confident man

on a doubtless feigned occasion, a stanza is made to run thus:

"Phryne heard my kisses given
Acte's rival bosom.
'Twas the buds, I swore my heaven,
Bursting into blossom."

The lines are properly printed both in the Collected Works and in Mr. Crump's edition of *Pericles and Aspasia*; though not in the cheap Camelot Series reprint. The apostrophe to the "wandering Muses" prefixed to the *Hellenics* contains a blunder:

"Or would ye rather choose the grassy vale
Where flow Anapos thro' anemones."

It is not always easy to find which edition Mr. Crump has followed. In some cases, however, he states plainly that it is an earlier edition of the *Hellenics*—that is to say, he does not give us Landor's poems with the author's final corrections. It is unlikely that the earlier version will be generally preferred. Take, for instance, "The Sons of Venus," which begins in Mr. Crump's version:

"Twain are the sons of Venus: one beholds
Our globe in gladness, while his brother's eye
Casts graver glances down, nor cares for woods
Or song."

In the 1859 edition of the *Hellenics* the poem is called "The Boys of Venus," and begins:

"Twain are the boys of Venus: one surveys
Benignly this our globe, the other flies
Cities and groves, nor listens to their songs."

The last line, besides being more elegant, gets rid of an obscurity. In the Latin it runs:

"Nec nemora, aut urbes, aut vatum carmina curat."

There is not much to be said about Mr. Crump's introduction, except that it rather reminds one of Landor's epigram, omitted in these volumes:

"And when (as well as he might) he hit
Upon a splendid piece of wit,
He cried, 'I do declare now, this
Upon the whole is not amiss.'
And spent a good half hour to show
By metaphysics why 'twas so."

Among other things Mr. Crump would have us believe that Landor "in his inmost heart mistrusted his success as a poet." Ranking himself as the best of living prose writers, Landor, Mr. Crump says, "in poetry felt that there were men living who were his masters." Therefore of his verse Landor never speaks so confidently as of his prose. So Mr. Crump opines. But among the poems he omits is one which, beginning with a reference to Milton, proceeds:

"I on a seat beneath, but on his right,
Neither expect nor hope my verse may lie
With summer sweets, with album gaily drest . .
A few will call my fruit and like my taste,
And find not overmuch to pare away."

Mr. Crump has pared away ruthlessly and, I think, unwisely.

STEPHEN WHEELER.

THE LETTERS OF CARNOT.

Correspondance Générale de Carnot. Publiée, avec des Notes historiques et biographiques, par Etienne Charavay. Vol. I., August 1792—March 1793. (Paris: Imprimerie Nationale).

ONCE again the French government is earning the gratitude of all students of the history of the French Revolution. The publication of the Register of the Committee of Public Safety, which is being so admirably carried out by M. Aulard, is to be supplemented by a complete edition of the letters of the great Carnot. It is by the publication of such documents that the real history of the Revolution can alone be discovered. Hitherto writers on the subject have been dependent too much upon files of contemporary newspapers, and upon the often untrustworthy memoirs of actors on the political stage. What all students have been longing for are the authentic documents. These the French government is now publishing on an extensive scale and in sumptuous style; and it is devoutly to be wished that the English government would follow suit. If it would only publish Pitt's despatches, what an enormous amount of misconception would be swept away?

The name of Lazare Nicolas Marguerite Carnot is generally identified with the military successes of the First Republic. He was added to the Committee of Public Safety for the express purpose of directing the military operations of the armies on the frontiers. The Committee based its authority, and was endured by the people, on the ground that a strong government was necessary to enable France to fight the rest of Europe. Carnot had the good fortune to be attached to the department which shed glory on the government of the Committee. Others, such as Billaud-Varenne and Robespierre bear the obloquy of inaugurating and carrying out the Terror; whereas Carnot has associated his name with the victories won by France, and not with the horrors of the guillotine. Yet Carnot would have been one of the first to have insisted upon the solidarity of the Committee of Public Safety. His signature is attached to some of the most sanguinary of its resolutions. It is idle to say that he ought not to bear the responsibility for his share in the Terror: the whole system must be judged together; rightly or wrongly, all the members of the Committee considered that the ravages of the guillotine in Paris were indispensable for military success upon the frontiers. Carnot did not himself try to shirk this responsibility, and the attempt to separate the military from the administrative measures of the Terror must always fail. Nevertheless, the work of the Committee of Public Safety can be looked at from both sides with advantage, as long as the two departments are recognised as closely united. M. Charavay's edition of Carnot's Letters will therefore be an indispensable supplement to M. Aulard's Acts of the Committee of Public Safety.

Carnot has been called the "organiser of victory." The title is deserved; but just as people are apt to disregard the co-operation of his colleagues on the Committee, so

popular opinion has largely neglected the measure of assistance given by his military advisers. The direction of fourteen armies was too much for any single man. Some modern writers, actuated by a malicious desire to belittle the services of Carnot, have exaggerated those of his principal helpers. The Topographical Committee worked out indeed the details of Carnot's military plans; but he was the real master of the situation, and the ability of his military advisers should not be used as an argument for depreciating the man on whom rested the responsibility. Some of Carnot's coadjutors ranked among the most distinguished officers of monarchical France. Among them may be specially cited the name of the engineer, D'Arçon, who invented the use of red-hot shot in the siege of Gibraltar. Even greater was the assistance given to Carnot by his colleague in the Committee of Public Safety, Prieur of the Côte d'Or. Prieur, like Carnot, had been an officer in the Royal Engineers, and he took charge of the important and difficult work of providing the armies with the munitions of war. France became a vast workshop, and Prieur managed to supply in abundance every requisite for the efficient discharge of military operations, leaving Carnot free to direct the strategy of the several campaigns.

In later volumes we shall be able to study Carnot's military plans, and we shall then be able to form an opinion whether or no he was a great military innovator. We shall be able to judge how far he deserves his reputation as one of the greatest soldiers of the world, the destroyer of the old system of Frederick the Great, and the forerunner of Napoleon. But in this first volume, which contains Carnot's correspondence from August, 1792, to March, 1793, we see him only as a deputy on mission. He did not enter the Committee of Public Safety until August, 1793, and by that time he had had during his missions plenty of opportunities to study the condition of the armies of the Republic in the field. This experience was most useful to him, for it enabled him to see that the old strategy was quite unsuited for the enthusiastic but undisciplined masses of the new levies. He also learnt one important lesson, that the soldiers were more willing to trust and obey the deputies sent on mission by the Convention than their own generals. It was by means of the deputies on mission that Carnot at a later date was able to impress his views upon the French armies; and the situation of the deputies with regard to generals, officers, and soldiers was well known to him, from the experience he had gathered during his own missions.

The name of M. Charavay on the title page is a guarantee for the excellence of this edition of Carnot's Letters. Not only has he made extensive use of the public records at the Archives, but he has also been permitted to consult the family papers. In addition, he is well known by his catalogues of the collections of autographs, which he has prepared for sale, notably of those rich in revolutionary documents. A vast number of autographs have passed through his hands, some of which, as all readers of *La Révolution Française* (the

monthly periodical devoted to the history of the Revolution) are well aware, are of unique importance. The biographical notes appended by him to this volume are peculiarly full and extremely valuable, for M. Charavay is, as he himself confesses, almost a fanatic on such minute questions of accuracy as the spelling of names, and the exactness of dates. It goes without saying that the volume is produced, like all those proceeding from the Imprimerie Nationale, with every advantage of paper and printing. It is hardly necessary to add, also, that this collection of Carnot's Letters must form an indispensable part of every library which professes to collect books bearing upon the history of the French Revolution.

H. MORSE STEPHENS.

NEW NOVELS.

A Woman's Ambition. By Henry Cresswell. In 3 vols. (Hurst & Blackett.)

The Village Blacksmith. By Darley Dale. In 3 vols. (Hutchinson.)

Under Pressure. By the Marchesa Theodoli. In 2 vols. (Macmillans.)

Etelka's Fov. By Dorothea Gerard. (Eden, Remington & Co.)

Syringa. By Arthur Nestorien. (Digby, Long & Co.)

The Downfall. By Emile Zola. Translated. (Chatto & Windus.)

A Saint, and Others. By Paul Bourget. Translated. (Osgood, McIlvaine & Co.)

A Little Norsk. By Hamlin Garland. (Fisher Unwin.)

The Runaway Browns. By H. C. Bunner. (Brentanos.)

A Modern Romance. By Laurence Bliss. (Methuen.)

It is the present reviewer's misfortune not to have come across any of the numerous novels which, he learns from the forepage, Mr. Henry Cresswell has written. He is, therefore, unable to say whether *A Woman's Ambition* is an advance or a falling-off compared with previous productions. The story is none the worse for its commonplaceness of general details, but it suffers from a conventionality of treatment. Though often brightly and pleasantly written, and occasionally with an ease and mastery of dramatic effect which is at once welcome and a surprise, the style is strangely unequal. At times it is pompous and inflated; then the author seems to have mentally shaken himself, and for the ensuing few pages, or even for a chapter or two, all goes crisply and well. But, if much of the background, and frequently the manner and method, be commonplace, the central motive certainly is not. There are few Mrs. Kings, even in that strange world of fiction which constitutes the limbo between the impossible and the possible; fewer still, fortunately, in real life. She is, as Mr. Cresswell shows her to us, in many respects an excellent and even admirable woman, so far as the main course of her life is concerned; but, with regard to the two young men

whom she has brought up as her own sons, though she is neither wife nor widow, and has never borne children, she is practically a monomaniac. There is one notable scene in the book, where the old maid, whose passion of repressed motherhood has made her commit folly after folly, and at last actual crime, tries to strangle a man who had guessed what she had so long kept secret, and this in the presence of her two "sons." *A Woman's Ambition* is much too long. Told in a third of its present length, the story would be an interesting one, though even then the strain upon the reader's credulity would need to be lightened. If the story, which will no doubt appeal to a large section of Mr. Mudie's public, appear later in a one-volume edition, Mr. Cresswell might with advantage prune the excess of latinised words. Here is a sentence at random (vol. iii.):

"No long process of ratiocination led her from those various considerations to a resolution to listen. The consciousness of all those ideas was a simultaneous and momentary one; and it was in obedience to them in the aggregate that she replied," &c.

There is an interesting fact connected with Mr. Dale's novel, *The Village Blacksmith*, which may be noted, although it has nothing to do with the story itself. I see by the imprint that the book has been printed at a Dutch press. This is the third or fourth novel which has come to me for review with this identical imprint. The fact goes to substantiate what has of late been so vigorously denied, that much of the printing work of the London publishing firms is now being done abroad. Certainly the neat type and pleasant setting are, in the present instance, more attractive than one finds in the common run of novels; and if this result is to be obtained with less than the usual outlay, it is perhaps as well that a timely lesson should be brought home to English printers. Mr. Dale's romance, unfortunately, hardly lives up to its "type." The story is by no means uninteresting, and to those who love the sentimental (the genuine, not the merely foolish sentimental) it will or ought to afford a good deal of pleasure. For others, I fear, there is too much of this kind of thing:—

"The next thing of any interest to other people which occurred was Vera's hat came off. How it happened has never transpired; but after its loss was discovered, which was not immediately, and the hat had been readjusted by Captain Raleigh, which was a somewhat lengthy proceeding, the conversation assumed a less fragmentary nature than it had partaken of during this little interlude."

This is bad enough for ear and eye and human patience generally: but when the author takes to apostrophising in this fashion:—

"And now, ye angels, who stand with folded wings beside that innocent mother and still more innocent child—shield them: for a sudden fierce anger rose in the heart of the father as," &c.—

thereafter, the reader can but—well, can refrain without deep regret from ordering from the library the other two novels, "&c., &c.," which, I see from the title page, Mr. Darley Dale has already fathered.

An exceptional interest attaches to the "Scenes from Roman Life," to give the Marchesa Theodoli's supplementary title to *Under Pressure*. The book, avowedly a first venture, is dedicated to Mr. Marion Crawford, to whose "friendly incitement" it would seem to be due. The author, who bears an honoured name in Rome, is an American who, "by marriage and earliest associations, is capable of describing some of the customs, prejudices, and virtues still subsisting in a portion of Roman society" to which she belongs. Despite the opening sentences, which are composed in a stiff self-conscious fashion, the novel is well written. Its paramount interest, however, does not lie in the style, which is in no way distinctive or specially attractive; and still less in the plot, which is feeble; but in the fact that we have here a presentment of social life in an Italian city of to-day from the Italian point of view. No one who has lived in Rome and had access to Roman society can fail to recognise the essential truth of the Marchesa Theodoli's delineations of persons, ideals, manners, and habits: though no one, in certain respects, not even Mr. Marion Crawford, could produce such a record unless born to or brought up among the advantages which the author of *Under Pressure* has enjoyed. Her strength lies in portraiture, rather than in dramatic representation. Her Princess Agnese Astalli and Signora Camilla Segni are true in every line and touch; it is when the plot has to be woven, and incidents evolved, and divers temperaments to be depicted in active and passive states, that she is less satisfactory. It is doubtful if a heroine such as Bianca Astalli can appeal to English readers—to those, at any rate, to whom the conventional life presents no aspect that is either reasonable or alluring. But the story of her own and her sister's love experiences is sympathetically told; and that, after all, is what the ordinary reader will care most for in *Under Pressure*.

Miss Dorothea Gerard's Austrian stories are always welcome. If not one of her most successful, *Etelka's Vow* is a very readable and even engrossing tale. Its weakness lies in the radical unlikelihood of the actions of more than one of the characters. Etelka has vowed to avenge the man who caused the death of a lover who, by an act of inexcusable folly—though in Austria it seems it would be, to say the least of it, condoned—takes his life on the eve of his great happiness. The man to whose criminal or indefensibly weak negligence this death is due ultimately becomes the husband of Etelka. Here is the germ of the story: it would be unfair to say more. Perhaps Etelka's action, when the inevitable discovery comes, will be to many as credible as that of Lieutenant Paloghy in committing suicide: to me, the supreme acts of both seem inconsistent with their respective characters. But that is a matter of opinion. There can, on the other hand, scarcely be two opinions regarding the charm of Miss Gerard's background touches. In this respect *Etelka's Vow* is as delightful as any of its predecessors.

Mr. Arthur Nestorien has a fondness for

peculiar names for his personages, such as Mooton, Vaillesborough, Gioval. He affects a staccato system of punctuation and a spasmodic collocation of words. He sometimes indulges in sentences certainly succinct, if that be a saving merit, but barbarous of appearance, e.g., the complete, enigmatical, daringly original sentence, "They bewared"; again, in other sentences, long and perplexing to an extraordinary degree, as the hundred and eleven words that—on p. 324—hang together on twenty commas and a semicolon. Finally—no, not so, for he has many strange predilections—say, rather, to conclude with, he hankers after uncanny adjectives, as the misbegotten term that looms through this sentence: "And the smoke hung thick in the mist, nubigenous, dense." Mr. Nestorien, too, does not disdain to show his prejudices. Scotland (to be exact, the northern portion of it) "is a country where every woman looks and behaves half like a man" (p. 236): the universities may have justification for their existence, but they do not enable a man to learn French: "Already he saw his paragraphs . . . full of suggestions and of French words mostly spelt wrong (*sic*) (for Mooton's French was of the best university *commong-êtes-vô* style)" (p. 123). The story of *Syringa* is worthy of the author of these "elegances."

It is a relief to turn to two such books as *The Downfall* and *A Saint*, translations though they be. It would be out of place for me to say much at this late date on the new novel by M. Zola. I may mention, however, that I took up Mr. Ernest Vizetelly's translation of *La Débâcle* almost immediately after perusal of the original, and read the greater portion for a second time with an enhanced sense of the power and sweep of M. Zola's genius. It has always seemed to me that *Germinal* is one of the great books of the age; it is saying much, then, to affirm that *La Débâcle* is not unworthy to rank with it. It is an overwhelming argument against war: a more damning and conclusive arraignment than any poetical or philosophical tirade that has ever been penned. And this is so because it is written with the blood of the ignobly slain and the miserably martyred. Those who do not read French, or who prefer an English version if tolerable, may be sure that Mr. Vizetelly's rendering is in all respects trustworthy as well as scholarly. The volume has the additional attraction of elucidatory notes by the translator, who, it may perhaps not be superfluous to add, was a war correspondent during the Franco-German struggle for supremacy.

Very different in method and manner is the work of M. Paul Bourget, *prince des psychologues*. But in truth this volume is not a novel, or even a series of tales, but rather a long fictitious narrative of the author's visit to another such monastery as that of Monte Oliveto in Umbria, and its priestly sovereign (of both, though it is scarce pertinent, the present writer also has the liveliest recollection), with, for padding, three supplementary little stories. M. Bourget is often accused by M. Lemaitre, and other ultra-patriotic

scribes, of Anglomania. But he is no lover, at least, of the unprotected female tourist who dauntlessly, "without good looks, good manners, or good dressing," sallies abroad to the confusion of foreign males. This is how the gallant author of the *Physiologie de l'Amour Moderne* chronicles a certain meeting in the Pisan Campo Santo:—

"In the course of my visits to the Campo Santo I had noticed a couple of elderly English maiden ladies, who, by their singular ugliness and their utilitarian strangeness of attire, were a living illustration in caricature of the beautiful verse of a poet to a corpse:—

'Thou hast no longer sex nor age.'"

Mr. John Gray's translation is generally fluent and literal—sometimes too literal; and, apart from a few strange lapses, is pleasing and even graceful, particularly when it is remembered what an exceptionally individual and delicate writer M. Bourget is.

I have more than once drawn attention in the ACADEMY to the admirable work of a young American romancist, Mr. Hamlin Garland. This small book of his, *A Little Norsk*, is a delightful story, full of humour of the finest kind, genuine pathos, and enthralling in its vivid human interest. The Norse orphan lass, who, both as child and woman, wins the hearts of the two great Missourians, is a welcome change after the usual three-volume heroine. As for Bert and Anson, they are heroes and fit to be fathers of kings, though it would have amazed them to hear it.

Mr. H. C. Bunner has a very pretty reputation for humour—to say nothing of the bays he gained by his *Airs from Arcady*—won, so to say, off his own bat, and also as editor of the generally delightful *Puck*, which, somewhat ineptly, has been called the *Punch* of America. *The Runaway Brownies* is a dainty and amusing comedy-burlesque. The story is told with grace and verve: one smiles at every page and often laughs genially. What more is wanted? It is certainly an added incitement to possess oneself of this "Brown Study" that it is so charmingly illustrated, printed, and generally "set forth."

The publishers of Mr. Bliss's romance have hit upon a novel method of attraction. The delicate etching by Mr. Sainton, which ordinarily would be a frontispiece, is here imprinted on the outside parchment cover. The effect, in this instance at any rate, is pleasing: though, scarcely necessary to say, such a method of illustration might readily become positively offensive. Mr. Bliss's story is not so distinctly modern as to justify its title, but it is an interesting if painful study of the development along unusual lines of a morbid temperament. The author will do better when he has learned to distinguish between the *vraie vérité* of life and mere literary realism.

WILLIAM SHARP.

GIFT BOOKS.

Indian Fairy Tales. Selected and edited by Joseph Jacobs. Illustrated by John D. Batten. (David Nutt.) *The Green Fairy Book.* Edited by Andrew Lang. With illustrations by H. J.

Ford. (Longmans.) Mr. Jacobs and Mr. Lang progress with equal steps in their agreeable task of making children of to-day familiar with fragments of the oldest literatures of the world. Each has produced his third volume. Mr. Jacobs, after "collecting" English, and "editing" Celtic fairy tales, now passes to India, where (like most other scholars) he finds the original home of this class of folk-lore; and there seems no reason why his geographical tour should not be productive of many future results. Mr. Lang, on the other hand, announces that he knows when to stop; and that the coloured series of "Fairy Books" will not go beyond Blue, Red, and Green. However, we may trust his ingenuity to provide a substitute for next Christmas. So much for general introduction. Of the two collectors, Mr. Jacobs, as usual, is the more stimulating. He has cast his net wider, and dressed up his catch with a more piquant sauce. Here you will find nursery stories told by an ayah to English girls only a few years ago, side by side with translations of Buddhist Jatakas, which certainly date back for two milleniums; and both alike are written in the same crisp style that shows their substantial identity of source. At the same time, he has enriched his text with analytic and comparative notes (carefully placed at the end), which contain more matter for argument than a volume of the *Folk-Lore Journal*. As in his first volume he claimed to have traced to his mythological source the Childe Roland of Shakspeare and of Browning; as in his second volume he tore to pieces the Welsh associations of Gelert; so now, he yet more boldly declares that Brer Rabbit himself, like St. Josaphat, is merely a negro incarnation of Gautama Buddha. All will not accept Mr. Jacobs's conclusions—and some of them are perhaps incapable of demonstration; but for ourselves, we shall continue to believe that his is the only fertile method of reasoning in comparative folk-lore. Mr. Lang—who, on other occasions, is not afraid to argue about mythology—leaves speculation altogether on one side when he has the pleasure of boys and girls to consult. He takes his goods where he finds them (though it happens that most are either French or German), being satisfied with their merit as stories; and then he sets his company of fair translators to work, for our benefit. Many will prefer this mode, and we will not quarrel with their tastes. So, too, we do not intend to draw any invidious comparison between the two illustrators, each of whom stands head-and-shoulders above the average. Mr. Batten, in particular, has caught the charm of Eastern decoration and Eastern dress; but he is not always successful in his faces, and sometimes fails in his animals. On the plate opposite p. 120, he has a bullock that is worthy of Mr. Kipling *père*, though it is out of place.

Master Bartlemy. By Frances E. Crompton. With illustrations by T. Pym. (Innes.) The series of "The Dainty Books" to which Miss Crompton's new story belongs starts with an ideal which we hope it will realise—a promise which it may not always be easy to perform. Miss Crompton's story of "Master Bartlemy" is, however, dainty enough to encourage expectation. It is a very sweet and pure story of a very nice little girl called Nancy, who we are glad to find was not too good to live. We feared that she was going to be at one time, because she had such a very nasty attack in her "throat"; but she pulled through, and everybody was very glad, including the poor men and women of the village. But why they should be glad, and who Master Bartlemy was, and what is the secret of The Thankful Heart we shall leave the reader, old or young, to discover. The illustrations though not very extraordinary are nice, and so is the binding.

Crow's Nest and Bellhaven Tales. By Mrs. Burton Harrison. (Fisher Unwin.) Why *Crow's Nest* should come first in the title and *Bellhaven Tales* in the book is a question which perhaps only the author could tell. If it is a sign of a contest as to which should precede the other in order of merit, we are not surprised at traces of difficulty. Both are excellent in their kind. One is a terrible incident in the war of North and South told admirably. The picture of Pink "come to claim her dead," will live long in the imagination of the reader, and the charming vision of the old Virginian household so soon to be desolated will not easily be forgotten. As for the *Bellhaven* tales they want little of perfection either in matter or manner. It is here we think of Mrs. Gaskell. Old Alexandria, though in the United States, is the next neighbour of Cranford in the literary world. It is sufficient praise for Mrs. Harrison to say that the two pictures stand comparison. Whether or not an old bundle of love letters provided some of the material for the story of Lucilla, called "When the Century Came in," it is full of the fragrance of a past age, admirably simple and quaint in its language, charming in the truth of its human feeling. Next to this we place "Monsieur Alcibiade" (which by-the-by does not remind us of Cranford in the least), a story of much humour and pathos also. The book winds up with another story of the war called "Una and King David," in which the reader is introduced to a young lady and an old nigger whose acquaintance they will be very pleased to make.

Brownies and Roselaves. By Roma White (Blanche Oram). With numerous illustrations by L. Leslie Brooke. (Innes.) These stories and poems are decidedly ingenious; there is no doubt about the excellence of their morals, and both the prose and verse are above the average. But somehow the stories are not convincing: no one, we fear, not even the most fanciful and credulous children, will quite believe in the story of the White Violets, or the story of the Silver Bowl. Perhaps also the pitch of self-denial throughout the book is just a little too high. But still we must not be hypercritical, and there are many nice things in the book. "Mrs. Tomtit's 'At Home'" is particularly good, with its humorous (daintily humorous) bird songs. Master Thrush's solo is delightful, and so is the song about the Cowardly Wren, who would not take her first flight until she had been pushed off the bough by her mother.

"Then came a sudden chirp of fright!

The wren? O, where was she?

She'd taken an unwilling flight

From that old apple tree;

And sitting gasping on the ground,

Her breath entirely spent,

Confessed, with pride, that she had found

A new accomplishment!"

If Miss Blanche Oram could cultivate this vein she might achieve a real success.

Fairy Tales in other Lands. By Julia Goddard. (Cassells.) With eighty-six illustrations; and all of these are good, some very good, reminding one quite of the old days when spirit and character were thought of more importance than size and the cutting of tints. And Miss Goddard has the pen of the real storyteller. It was a happy thought, a diversion in more than one sense, to treat the old tales geographically. The stories which we all know and love—Jack the Giant-Killer, Beauty and the Beast, the Sleeping Princess, and several more—are retold with fresh impulse of imagination without complete loss of the old charm. Those who don't and those who do know the originals will read the book with pleasure. Those who do will, however, have some cause for remonstrance with Miss Goddard. Is she a man-hater or a prude, or does she think

matrimony one of those things that children should not think about? However that may be, there is no marrying or giving in marriage in her chaste volume. Jack (or Jan) may kill any amount of giants, but he will not win a bride; Magnus may release the beautiful lady who has been transformed into a bear, but he may not wed her; Beauty may brave the Beast, but he will turn out no beautiful Prince, but—an uncle! Some of her stories begin in the good old way, "Once upon a time," but they never end with "they were married and lived happily ever after." There will be no new generation of heroes and princesses if this sort of thing goes on.

The Feather. By Ford H. Madox Hueffer, with frontispiece by F. Madox Brown. (Fisher Unwin.) The story begins well and goes on pretty well and ends in absurdity. It is a pity, for Mr. Hueffer is not without imagination, and there are some parts of the story—as the carrying off of the princess and the voyage to the moon—which are very cleverly done. The rock he splits upon is humour, or what the author takes for it. Bandyng of old puns and farcical incidents of the horse-collar order are introduced without any sense of literary propriety; and the tale ends with a sort of harlequinade, which is neither clever nor amusing. The author seems to have breakfasted with Lemprière, dined with W. S. Gilbert, and supped with Jerome K. Jerome; and the result is a nightmare in which many good things are jumbled incongruously. Perhaps this is the mark at which the author aimed. If so, we are sorry, as he could do much better if he chose.

NOTES AND NEWS.

THE Hon. Alicia M. T. Amherst and Mr. Percy E. Newberry have in preparation a work on the History of English Gardening. The first part of the book, that dealing with the period extending from the Roman Conquest to the end of the sixteenth century, will be a republication in chapter form, and with considerable additions, of a series of articles by Mr. Newberry which appeared in the *Gardener's Chronicle* in 1888, 1889, and 1890. The work will appear early next year, and will be published by Mr. Quaritch.

MESSRS. WILLIAM BLACKWOOD & SONS will publish next month a volume of essays by Mr. J. W. Cross, the editor of *George Eliot's Life*, entitled *Impressions of Dante and the New World*.

MESSRS. RICHARD BENTLEY & SON will issue immediately *Red-Letter Days of my Life*, by Mrs. Andrew Crosse, containing reminiscences and anecdotes of men and women of letters of the middle of the present century, and of the scientific personages who founded the British Association. Readers of *Temple Bar* know how wide was Mrs. Crosse's circle of acquaintances, and how pleasantly she can tell a story. The book will be in two volumes.

MESSRS. KEGAN PAUL, TRENCH, TRUBNER & Co. announce for immediate publication a facsimile of the original English edition of *The Kalender of Shepherdes* (1506), with prolegomena, index, and glossary by Dr. H. Oskar Sommer, the editor of Malory's *Morte Darthur*. We may be permitted to add that Dr. Sommer, to whom we owe so much for the illustration of the sources of our early literature, has during the present week taken to himself an English wife.

MR. J. F. HOGAN, author of *The Irish in Australia*, has completed a study of the public life of the late Robert Lowe, Viscount Sherbrooke, in both hemispheres. Mr.

Hogan has devoted particular attention to Mr. Lowe's Australian career, concerning which he has unearthed a quantity of interesting information concerning him in his threefold capacity of politician, journalist, and barrister.

THE subscription list for *London City Suburbs*, of which the Queen has accepted the dedication, will close on November 30.

THE Bishop of Worcester has resigned the general editorship of the Cambridge Greek Testament for Schools and Colleges; and the Rev. J. Armitage Robinson, fellow of Christ's College, has been appointed by the Syndics of the University Press to edit the remaining volumes of the series. The Book of the Revelation, with a commentary by the late Rev. W. H. Simcox, edited by his brother, Mr. G. A. Simcox, is now in the press.

MR. ELLIOT STOCK announces for immediate publication a reprint from the Encyclopaedia on "The Properties of Things," by Bartholomew Anglicus. It will be entitled *Mediaeval Lore*, and will be edited by Mr. Robert Steele, with a preface by William Morris.

MR. T. FISHER UNWIN will publish immediately a volume entitled *More Wild Nature*, by Mrs. Brightwen, a vice-president of the Selborne Society, and author of "Wild Nature Won by Kindness," to which the present work is a pendant. The volume is illustrated by the author.

The Story of the Golden Owl, by Mrs. Dora Greet, provokes examination, both the text and Mr. Ambrose Dudley's illustrations in black and white chalk being on brown paper. Mrs. Greet's story and Mr. Andrew Tuer's *Book of Delightful and Strange Designs*, being One Hundred Facsimile Illustrations of the Art of the Japanese Stenciller, appear to-day from the Leadenhall Press.

MESSRS. EDEN, REMINGTON & Co. will issue immediately *Masterpieces of Crime*, by Mr. Albert D. Vandam; and *Too Easily Jealous*, by Mrs. H. G. Russell.

Paul's Prayers, and other Sermons is the title of a new volume by the Rev. Alex. Maclaren, shortly to be issued by Messrs. Alexander & Shephard.

AMONG the articles to appear in the forthcoming issue of the *Religious Review of Reviews* will be "Tennyson—In Memoriam," by Canon Fleming; "Crossing the Bar," rendered into Latin verse by Mr. Oswald A. Smith; and "Ernest Renan from a French Protestant's Point of View."

DR. STALKER'S *Life of Christ* has been translated into Japanese, and his *Life of St. Paul* into Spanish.

THE well-known embossed binding which has distinguished Bohn's Libraries from the earliest issues will be abandoned with the new year, in favour of the new style, which for some time past has been obtainable as an alternative. As Messrs. Bell will in future keep this only in stock, those who wish to complete sets of any particular subject or author in the old binding, should lose no time in ordering the necessary volumes.

ON November 8, Prof. T. Hayter Lewis was installed as master of the Quatuor Coronati Lodge, in the place of Mr. W. H. Rylands. The wardens are Dr. W. Wynn Westcott and the Rev. C. J. Ball; the treasurer, Mr. Walter Besant; and the secretary, Mr. G. W. Speth. The publications of this body of freemasons extend to some eight volumes, and comprise many valuable reproductions of ancient MSS. The outer circle of the Lodge, composed of subscribers to its *Proceedings*, now number about 1400 members.

UNIVERSITY JOTTINGS.

DR. ERWIN GRUEBER, reader in Roman law at Oxford, has been appointed deputy regius professor of civil law, for the special purpose of delivering certain lectures. Prof. Bryce had offered to resign the chair; but it appears that All Souls College is not yet able to provide the full endowment contemplated under its new statutes.

DR. G. BIRKBECK HILL, the editor of Boswell and Johnson, has been elected an honorary fellow of Pembroke College, Oxford, Johnson's old college.

SIR JOHN STAINER, professor of music at Oxford—who has just been elected to an honorary fellowship at Magdalen College, where he was formerly organist—was to deliver a public lecture to-day (Saturday), in the Sheldonian Theatre, upon "Late, Viol, and Voice," with musical illustrations.

THE Rev. Dr. Joseph Edkins, of Peking, will deliver two public lectures at Oxford, at the Indian Institute, on Wednesday and Saturday next, upon "Sources of the Ideas of the Chinese on God, of their Mythology, of their Ethics, and of their Views of the Future State."

PROF. T. MCKENNY HUGHES has been elected president of the Cambridge Philosophical Society, in succession to Prof. G. H. Darwin.

THE faculty of natural science at Oxford has adopted a resolution recommending that their subject should form a part of the first public examination. Apparently, this means—not that all candidates for moderations should possess an elementary knowledge of science—but that there should be a third list of honours in moderations, in addition to classics and mathematics.

AT St. John's College, Cambridge, one of the vacant fellowships has been awarded for mathematics, and two for classics. The dissertation submitted by Mr. G. T. Bennett (senior wrangler in 1890, and first Smith's prizeman, 1892) was on "The Residues of Powers of Numbers for any Composite Modulus, Real or Complex." This paper is in course of publication in the *Philosophical Transactions* of the Royal Society. Mr. H. D. Darbishire (first class in Part II. of Classical Tripos, 1888, and M'Mahon Law Student) sent in "Notes on the *Spiritus Asper*," "Contributions to Greek Lexicography," on *ἐπίθετος, ἐπιθέτια, ἐπιθέτιος, ἐπιθέτια*; also "Studies on Sanskrit L and R," and on "The Indo-European Words for *fox* and *wolf*." Of these papers, the first two have already been published by the Cambridge Philological Society. Mr. T. R. Glover (medallist for Greek epigram, 1890, 1891; Porson prizeman, 1891; first Chancellor's classical medallist, 1892; and first class in both parts of the Classical Tripos, 1891-2) wrote on "The Tenure of Land in Ancient Greece."

AT the meeting of the Cambridge Antiquarian Society on Wednesday next, Mr. W. H. St. John Hope will read a paper on "The Armorial Ensigns of the University, the Colleges, and the Regius Professors," illustrated with a large number of seals, original grants of arms, and other documents.

THE Romanes Lecture which Mr. Gladstone delivered at Oxford on October 24 is now published (Henry Frowde) under the modest title of *An Academic Sketch*. The author has added footnotes, giving some of his authorities; and an appendix, correcting one or two matters of fact. We do not propose to criticise either the general argument or the details of an essay which will at least have the effect of arousing popular interest in the history of our universities. We must, however, protest against the phrase "Francis, Lord Bacon" on

p. 19. "Lord Bacon" alone is bad enough, though it has received the sanction of Macaulay. But "Francis, Lord Bacon" is doubly offensive, as presenting the spurious appearance of accuracy. It is as if one should say, "Benjamin, Lord Disraeli."

A SPECIAL course of three lectures on "Tennyson and his Poems" will be delivered by Prof. J. W. Hales, at the Ladies' Department of King's College, Kensington-square, on Mondays, at 3 p.m., beginning on November 28.

THE death is announced of the Rev. A. W. Wratislaw, sometime fellow of Christ's College, Cambridge, and afterwards headmaster of Bury St. Edmund's School. In 1877 he delivered a course of lectures on the Ilchester foundation at Oxford, upon *The Native Literature of Bohemia in the Fourteenth Century* (Bell, 1878).

BIBLIOGRAPHICAL JOTTINGS.

MESSRS. SOTHEY have already begun dispersing the library of Count Louis Apponyi, brought over from Hungary for the purpose; but still we may mention it, as the sale will continue till next Tuesday. The collection was formed by the great-grandfather of the present Count, at the same period as the Althorp library. It is particularly rich in first editions of the classics, printed in the fifteenth century; in the finest illustrated works on natural history; and in heraldic MSS. Among Bibles, there are the Complutensian Polyglott, on vellum; the Piacenza Latin Bible (1475); the suppressed Aldine Vulgate (1590), and the fifth German Bible (Augsburg, 1473-75). The Botticelli Dante unfortunately has only copies of the original engravings by Baldini. A special curiosity is the MS. of Ptolemy, from which the Roman edition of 1478 was printed, with maps and illuminations.

MESSRS. ELKIN MATTHEWS & JOHN LANE, of the Bodley Head, Vigo-street—who are not only publishers of the newest poetry, but also collectors of the rarities of an earlier generation—have acquired some copies of the four-leaf sheet in which Tennyson first issued his "Welcome to Alexandra." In its original form, the poem had about eight lines less than as now reprinted, that fine line—

"Clash, ye bells, in the merry March air"—

being notably absent. But it is interesting to observe that no change whatever has been made in punctuation and such like details, to which Tennyson (unlike Browning) is known to have always paid the most scrupulous attention.

THE third part of Mr. Bernard Quaritch's *Contributions towards a Dictionary of English Book-Collectors* has followed quickly after the second. All the notices are contributed by Mr. Michael Kerney. They include Thomas Allen, a last-century collector of early English books, of whose personality practically nothing is known; Horne Tooke, whose annotated copy of the first edition of Johnson's Dictionary sold for the enormous price of £200; and Benjamin Heath Malkin, whose translation of *Gil Blas* passes under the name of Smollett (see ACADEMY, October 8). But by far the largest space is devoted to the Althorp Library, which was sold the other day to Mrs. Henry Rylands for a quarter of a million of money. Here will be found some interesting details about that historic transaction; and also a list of some of the books (chiefly Bibles) which Mrs. Rylands had previously purchased. Of the Althorp Library itself, and of the Earl Spencer who formed it, we have a concise account; and also a catalogue of the chief rarities, arranged under five headings: ante-typographic, Bibles, books printed before 1469, Caxtons (fifty-six in

number, of which at least four are unique), and other notable books and editions. The illustrations given with this number are—the engraving of the portrait of Lord Spencer, from Dibdin; and two of Mr. Griggs's marvelous facsimiles in chromolithography, representing the first page and the colophon of the Mentz Psalter, taken from the copy on vellum of the 1459 edition in the possession of Mr. Quaritch.

MESSRS. MACMILLAN & BOWES have issued Part B. of their *Catalogue of Cambridge Books*, covering the whole of the eighteenth century. A former part dealt with the period from the earliest issue of the Cambridge Press in 1531; a third, announced as in preparation, will carry the work down to the present time; while a fourth will comprise addenda, MSS., maps, engravings, &c. Though intended, in the first place, as a sale catalogue, the large number of the entries and the accuracy of the details given raise this work to a high place among local bibliographies. For the eighteenth century, we find here recorded just 500 books printed at Cambridge, besides as many more that have some connexion with the university, the town, or the county. Here we find the echoes of old academical controversies, associated with the names of Bentley, Whiston, and Frend. Here are a long series of the Seatonian poems by Christopher Smart, on the attributes of the Supreme Being. Here, too, is Coleridge's early drama, *The Fall of Robespierre*, with proposals on the fly-leaf for publishing by subscription imitations from the Modern Latin Poets; and also numbers of the *Cambridge Intelligencer*, with verses by "S. T. C., Jes. Coll." The set of the *Cambridge University Calendar* is complete, from its first issue in 1796; and it is interesting to learn that the name of Deighton appears continuously among its publishers, except for a gap of two years. Lord Brabourne would be interested in the University Poll-books of the time of William Pitt; and there is a sermon preached by one Thomas Hough, in 1728, which we commend to the notice of the librarian of St. Paul's School.

MEETINGS OF SOCIETIES.

THE one hundred and thirty-ninth session of the Society of Arts will be opened on Wednesday next, November 16, with an address by Sir Richard E. Webster, chairman of the council.

THE first meeting of the present session of the Royal Statistical Society will be held at the Museum of Practical Geology, Jermyn-street, on Tuesday next, at 7.45 p.m., when the president, Mr. Charles Booth, will deliver his inaugural address on "Dock Labour."

THE winter lectures at the London Institution, Finsbury, will open next week, when Sir Robert Ball will lecture on Monday upon "Auriga," and Precentor Venables on Thursday upon "Lincoln Cathedral." Both these lectures will be illustrated. Among the other announcements are—"The Buried Cities of Mashonaland," by Mr. J. Theodore Bent; "Photographs of Flying Bullets," by Prof. C. V. Boys; "Reading as a Recreation," by Mr. Edmund Gosse; "A Study of Sociology and Politics among Insects," by the Rev. Dr. Dallinger; "Jewish Wit and Humour," by the Chief Rabbi; "Pepys's Diary and its Musical Notes," by Prof. Bridge; "The Women in the Buddhist Reformation of the Sixth Century B.C.," by Prof. Rhys Davids; and "The Nature and Function of Bacteria," by Dr. Klein. The Christmas course for juveniles will be delivered by Prof. Vivian Lewes, upon "Combustion: Slow, Rapid, and Explosive"; and three Travers Lectures in January, by Prof. Silvanus

Thompson, upon "Electric Lighting: Currents, Lamps, and Meters."

At the meeting of the Ethical Society, to be held on Sunday next, at 7.30 p.m. in Essex-street, Strand, Mr. Augustine Birrell will give a lecture on "Morality, Practical and Ideal."

ORIGINAL VERSE.

NOT IN VAIN.

To E. H.

"NOTHING is sweeter than love; nothing stronger, nothing higher . . . nothing fuller or better in heaven and in earth."—*Of the Imitation of Christ*, Book III., Chapter V. Thomas A' Kempis.

Is it so hard a fate indeed,
Ever to follow where love doth lead?
Never to catch a glimpse of his face,
Yet always to feel in every place,
For ever to follow upon his track,
Knowing that never can love turn back?
But though love passeth thus on before,
Yet earth is never the same as of yore:
Never the same as before he came,
And brightened all life with his burning flame.
What though he paused not before our door,
Nor linger'd to cross our threshold o'er?
It was but an instant we saw him there,
Gazed deep in his soul, and found it fair;
Found it so fair that never again
Can we, who looked deep in love's eyes in vain,
Ever regret the days past by
Ere we heard the footstep of love draw nigh.
All our life will he lighten the way;
We follow him onwards, and brighter the day
To us who must follow where love doth go,
Than to those who never his footstep know.
To them is the loss—to us is but gain;
There is no such thing as to love in vain.

F. P.

MAGAZINES AND REVIEWS.

To the *Antiquary* for November, Mr. R. Curtin contributes a valuable list of the Yorkshire churches mentioned in the Domesday Survey. The compilation of this catalogue must have been attended with no little labour, but it will be of great use to future students. We heartily wish we had such a catalogue for the whole of England. Writer after writer has gone on assuming that the Domesday Book furnishes complete lists of the churches then in being for the counties it covers. Even such a scholarly person as the late Archdeacon Churton fell into this error, and published a map of Lincolnshire with the Domesday churches marked on it, for the purpose of showing what were the local centres of religion in the days of the Conqueror. It should never be forgotten that the object of Domesday was to afford a basis for taxation, not to record ecclesiastical information: it follows, therefore, that the churches which contributed nothing to the national revenue were left unrecorded. The Rev. C. F. R. Palmer continues his paper on prelates of the Order of Black Friars of England. The catalogue is not yet completed. It already contains far more names than we had counted on. Unhappily very little as to the personal history of these men has come down to us. Who, we wonder, was Friar Thomas, who died Bishop of Wisby, on the island of Gotland, about the middle of the thirteenth century? Mr. R. C. Hope furnishes yet another paper on Holy Wells, dealing this time with those of Scotland.

THE current number of the *Eastern and Western Review* contains the first instalment of an interesting autobiography of a Madras Sepoy "of the olden time," edited (or written?) by Sir Frederick Goldsmid.

THE COMING PUBLISHING SEASON.

MESSRS. PERCIVAL & CO.'S ANNOUNCEMENTS.

General Literature.—"The Victorian Age of English Literature," in 2 vols., by Mrs. Oliphant and F. R. Oliphant; "A History of the Theories of Production and Distribution in English Political Economy, from 1776 to 1848," by Edwin Cannan; "The Evolution of Decorative Art," an essay upon its origin and development as illustrated by the art of modern races of mankind, by Henry Balfour, with numerous illustrations; "A Short History of the Venetian Republic," by Horatio F. Brown, with maps; "British Colonization in Outline," by the Rev. William Parr Greswell; "Technical Essays," by members of the Arts and Crafts Exhibition Society, edited with a preface by William Morris; "Periods of European History," edited by Arthur Hassall; Period I. A.D., 476-987, by C. W. C. Oman; 987-1272, by Prof. T. F. Tout; 1272-1494, by R. Lodge; 1610-1715, by H. O. Wakeman; 1715-1789, by A. Hassall; 1789-1815, by H. Morse Stephens. "Popular Lessons on Cookery," by Mrs. Boyd Carpenter; "A Paradise of English Poetry," by the Rev. H. C. Beeching; "History of English," a sketch of the origin and development of the English language, with examples, down to the present day, by A. C. Champneys; "Elizabethan and Jacobean Pamphlets," by George Saintsbury, forming Vol. VI. of the Pocket Library of English Literature.

Theological.—"Faith," eleven sermons, with a preface, by the Rev. H. C. Beeching; "The Hours of the Blessed Virgin Mary," according to the *Parvum Breviary*, together with a brief commentary from "The Mirror of our Lady"; "The Altar Book," edited by a committee of priests, containing the order for the administration of the Holy Communion, according to the Book of Common Prayer, together with additional matter translated from the English missals of the earlier part of the sixteenth century; "High and Low Church," by Lord Norton.

Educational.—"Selections from Ovid," edited by M. J. F. Brackenbury; "Cornelius Nepos," edited by H. N. Kingdon; "The Gospel according to St. Matthew," edited by H. R. Heatley; forming 3 new vols. of the Junior Students' Classical Series; "Primary Latin Exercises," specially adapted to the New Public Schools Latin Primer, by E. P. Rooper and Francis Herring; "English Grammar," by Robert Jackson; "Raleigh's Discovery of Guiana," by A. T. Martin; "Scott's Marmion," 3 vols., by R. F. Charles; "Shorter Poems by Burns, Byron, and Campbell," by W. Murison; "Ancient Mariner and Hyperion, with Keats' Odes," "Byron's Child Harold," by E. D. A. Morshead; "Macaulay's Essay on Chatham," "Macaulay's Essay on the History of the Popes," "Malory's Morte d'Arthur," by A. T. Martin; "Pope's Odyssey," 2 vols., by H. V. Pears; "Prescott's Conquest of Peru," by H. C. Tillard; "Dampier's Voyages," by Robert Steele; "Burke's Speeches on America," by Prof. C. Vaughan; "Chaucer's Tales of the Clerke and the Man of Lawe," by Prof. C. Vaughan; "Selections from Clarendon's History of the Rebellion," by A. G. Little; "Spenser's Faerie Queene," by F. S. Boas; "Steele's Essays," by L. E. Upcott; "Macaulay's History," the first chapter, by A. G. Little; "Milton's Comus, &c.," by C. H. Spence; "Selection from Milton's Paradise Lost," 2 vols., by Miss Hughes—forming 23 new volumes of the English classics for schools; "L'Oeillet Rouge," Episode du Chevalier de Maison-Rouge, par Alexander Dumas, edited by the Rev. W. Horsburgh, forming a new volume of the Intermediate Texts; "Exercises on French Grammar," by V. J. T. Spiers; "Introduction to French Prose Composition,"

by Prof. A. L. Meissner; "A Primer of German Grammar," by A. A. Somerville; "Primary German Exercises," for the use of the lower forms of public schools, adapted to the "Primer of German Grammar," by A. A. Somerville; "A Commercial German Reader," by H. Preisinger; "A German Primer and Exercise Book," by Hermann Hager and R. P. Horsley. Elementary German Texts, each containing on an average 96 pages, with notes and some with vocabularies; the general editor of these texts is R. J. Morich, each volume contains, either in excerpt or in *extenso*, a piece of modern German prose which, whilst continuous enough to sustain interest, will not be too long to be finished in the work of a term or two:—"Bilder aus der Türkei, from Grube, Geographische Charakterbilder, edited by W. S. Lyon; "Die Wandelnde Glocke, from Der Lehrer Hinkende Bote" (Fischer), edited by R. H. Allpress; "Der Besuch im Carcer" (Eckstein), edited by T. A. Stephens; "Episodes from Andreas Hofer" (Otto Hoffmann), edited by O. B. Powell; "Fritz auf dem Lande," edited by R. P. Horsley; "German Historical Reading Book," touching upon subjects referred to by "standard" authors, dealing with the principal great events in the history of all nations, with notes, edited by H. S. Beresford-Webb; "Outlines of Roman History," by Prof. H. F. Pelham, with maps; "An Advanced History of England," for use in colleges and upper forms of schools, by Prof. Cyril Ransome, with maps. The Glasgow Series of Elementary Geography, by Lionel W. Lyde:—"Australia," "Africa," "Minor British Possessions, Great Cities, Great Commodities," "An Epitome of Geography for Pupils," and "A Manual of Geography for Masters," by E. R. Wethey; "Notes on Lessons from the Old Testament," by the Rev. M. G. Glazebrook; "The School Euclid," by Daniel Brent; "Problems in Algebra," by A. Newell; "Lessons on Air," by A. E. Hawkins. The Beginner's Text-Books of Science, edited by G. Stallard:—"Naked-eye Botany," with illustrations and floral problems, by F. E. Kitchener; "Chemistry," by G. Stallard; "Geology," by C. L. Barnes; "Electricity and Magnetism," by L. Cumming; "Heat," by G. Stallard; "Light," by H. P. Highton; "Mechanics," treated experimentally, by L. Cumming; "Physical Geography," by L. Cumming; "Practical Physics," an introductory handbook for the physical laboratory, in three parts, by Prof. W. F. Barrett; "A Course of Study in Elements of Music, Harmony, and Musical Form," by M. I. Richardson, edited by George Riseley.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- CROSAU, R. Amerika. Die Geschichte seiner Entdeck. von der ältesten bis auf die neueste Zeit. Leipzig: Abel. 12 M.
GRAVIERE, Julien de la. Les Gueux de mer. Paris: Ollendorff. 3 fr. 50 c.
KOSTLIN, J. Friedrich der Weise u. die Schlosskirche zu Wittenberg. Wittenberg: Herrod. 2 M. 50 Pf.
MORGEN, C. Durch Kamerun von Süd nach Nord. Leipzig: Brockhaus. 9 M.
PÉRATÉ, A. L'Archéologie chrétienne. Paris: May & Motteroz. 3 fr. 50 c.
FINARD, Ernest. Mon Journal. T. 3 et dernier. Paris: Dent. 3 fr. 50 c.
RAUCH, H. Lenz u. Shakespeare. Berlin: Apollant. 3 M.
SENTUPÉRY, Lcon. L'Europe politique en 1892. 1^{er} Fasc. L'Allemagne. Paris: Leconte. 3 fr.

THEOLOGY, ETC.

- ANALECTA hymnica mediæ ævi. Hrg. v. G. M. Dreves. XIII. Leipzig: Reissland. 8 M.
PROBST, F. Die ältesten römischen Sacramentarien u. Ordines, erklärt. Münster: Aschendorff. 9 M.

HISTORY, LAW, ETC.

- BERGBOHM, K. Jurisprudenz u. Rechtsphilosophie. 1. Bd. 1. Abhandl. Das Naturrecht der Gegenwart. Leipzig: Duncker & Humblot. 12 M. 60 Pf.

- CARDINAL V. WIDDERN, E. Der kleine Krieg u. der Etappen dienst. Leipzig: Reisewitz. 4 M. 80 Pf.
DARGOU, L. v. Studien zum ältesten Familienrecht. 1. Th. Mutterrecht u. Vaterrecht. 1. Hälfte. Leipzig: Duncker & Humblot. 3 M. 30 Pf.
GOETTE, E. Geschichte der deutschen Einheitsbewegung im 19. Jahrh. 1. Th. Das Zeitalter der deutschen Erhebung. 1807-1815. 2. Halbbd. Gotha: Perthes. 5 M. 60 Pf.
GRÜTZMACHER, Die Bedeutung Benedikts v. Nursia u. seiner Regel in der Geschichte d. Mönchtums. Berlin: Mayer & Müller. 1 M. 80 Pf.
LIBER, Begum. Nach dem in der k. k. Universitäts-Bibliothek zu Innsbruck befindlichen Exemplare zum ersten Male hrg. v. R. Hoehger. Leipzig: Harrasowitz. 25 M.
NATZMER, G. E. v. Lebensbilder aus dem Jahrhundert nach dem grossen deutschen Kriege. Gotha: Perthes. 7 M.
PETER, H. Die Scriptores historiae Augustae. Leipzig: Teubner. 6 M. 40 Pf.
SÄGMÜLLER, J. V. Die Papstwahlbulen u. das staatliche Recht der Exklavie. Tübingen: Laupp. 6 M. 40 Pf.
SAUER, W. Das Herzogth. Nassau in den J. 1813-1820. Wiesbaden: Kreidel. 6 M.
SCHMIDT, A. B. Der Austritt aus der Kirche. Eine kirchenrechtl. u. kirchenpolit. Abhandl. Leipzig: Duncker & Humblot. 8 M.
SCHMIDT, R. Geschichte d. Araberaufstandes in Ost-Afrika. Frankfurt-a.-O.: Tröwitsch. 5 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BACHMANN, P. Die Elemente der Zahlentheorie. Leipzig: Teubner. 6 M. 40 Pf.
ERGEBNISSE der Anatomie u. Entwicklungsgeschichte. Hrg. v. F. Merkel u. R. Bonnet. 1. Bd. 1891. Wiesbaden: Bergmann. 25 M.
KRAEFELIN, K. Die deutschen Süsswasser-Polypen. 2. Th. Hamburg: Friederichsen. 9 M.
LEFÈVRE, André. Les Races et les Langues. Paris: Alcan. 6 fr.
MÜLLER, F. Zeitafeln zur Geschichte der Mathematik, Physik u. Astronomie bis zum J. 1500. Leipzig: Teubner. 2 M. 40 Pf.
REHBERG, H. Neue u. wenig bekannte Korallen. Hamburg: Friederichsen. 6 M.
ROTH, M. Andreas Vesalius Bruxellensis. Berlin: Reimer. 15 M.
SCHULZE, F. E. Ueb. die inneren Kiemen der Batrachierlarven. II. Berlin: Reimer. 6 M.
TAVEL, F. v. Vergleichende Morphologie der Pilze. Jena: Fischer. 6 M.
WEISMANN, A. Aufsätze üb. Vererbung u. verwandte biologische Fragen. Jena: Fischer. 12 M.

PHILOLOGY, ETC.

- BOHNENBERGER, K. Geschichte der schwäbischen Mundart im 15. Jahrh. I. Allgemeines u. Vokale der Stammsilben. Tübingen: Laupp. 4 M.
GOURMONT, Rémy de. Le Latin mystique: les poètes de l'antiphonaire et la symbolique au moyen âge. Paris: Vanier. 12 fr.
HEINZE, R. Xenokrates. Darstellung der Lehre u. Sammlung der Fragmente. Leipzig: Teubner. 5 M. 60 Pf.
LUCANI, M. A. de bello civili libri X. G. Steinbart aliorumque copius usus ed. C. Hosius. Leipzig: Teubner. 3 M. 60 Pf.
NOVATI, Fr. La Navigatio Sancti Brendani in antio Veneziano. Paris: Welter. 10 fr.
SIMON, R. Das Amarucataka in seinen Beziehungen dargestellt. Kiel: Haeseler. 9 M.
SYRIANI in Hermogenem commentaria, ed. H. Rabe. Vol. I. Leipzig: Teubner. 1 M. 20 Pf.

CORRESPONDENCE.

A LETTER ATTRIBUTED TO CROMWELL.

Oxford: Oct. 28, 1892.

I wish to call attention to Letter 200 in Carlyle's *Cromwell*. Under the impression that it was genuine, I quoted a phrase from it in the *Life of Cromwell* in the *Dictionary of National Biography* (xiii. 178); but a closer examination of the letter leads me to believe that it is an eighteenth-century forgery.

The history of the letter is as follows:—In 1753 a certain Leonard Howard published "A Collection of Letters from the original manuscripts of many princes, great persons, and statesmen, with some curious and scarce tracts and pieces of antiquity." The collection, which was published by subscription, was intended to consist of two volumes, but one only was actually published. It is utterly chaotic in arrangement, and from its pagination evidently incomplete. Howard prints at p. 406, "A remarkable letter from O. Cromwell to the governor of Edinburgh Castle;" but that letter had already been printed twice before—in 1650 in a pamphlet, and in 1742 in Thurloe's *State Papers* (i. 160). There is no sign that he had any MSS. of Cromwell; nor does he assert that he had. In 1758, however, the two documents

printed below appeared in the *Annual Register*, with a note stating that they were derived from the collection compiled by Howard, and had been published in the last year.

"The character of Oliver Cromwell may be seen in the following extract from the said state papers:

"To his highness the Lord Protector of the commonwealth of England, Scotland, and Ireland.

The humble petition of Marjery, the wife of William Beacham, mariner,

SHREWETH,

That your petitioner's husband hath been active and faithful in the wars of this commonwealth both by sea and land, and hath undergone many hazards by imprisonment and fights to the endangering of his life, and at last lost the use of his right arm, and is utterly disabled from future service, as doth appear by the certificate annexed, and yet he hath no more than forty shillings pension from Chatham by the year:

That your petitioner having one only sonne, who is tractable to learn, and not having wherewith to bring him up, by reason of their present low estate, occasioned by the publique service aforesaid:

Humbly prayeth, That your Highness would vouchsafe to present her said sonne Randolph Beacham, to be scholler in Sutton's hospital called the Charter-house.

OLIVER, P.

We referre this petition and certificate to the commissioners of Sutton's hospital.

July 28, 1655.

"Copy of a letter sent by Oliver to his secretary on the above petition.

You receive from me this 28th instant, a petition of Marjery Beacham, desiring the admission of her son into the Charter-house. I know the man who was employed one day in a very important secret service, which he did effectually to our great benefit, and the commonwealth's. The petition is a brief relation of a fact, without any flattery. I have wrote under it a common reference to the commissioners, but I mean a great deal more, that it shall be done, without their debate or consideration of the matter, and so do you privately hint to

I have not the particular shining bauble or feather in my cap, for crouds to gaze at, or kneel to; but I have power and resolution for foes to tremble at; to be short, I know how to deny petitions; and whatever I think proper, for outward form, to refer to any officer or office, I expect that such my compliance with custom shall be also looked upon as an indication of my will and pleasure to have the thing done. See, therefore, that the boy is admitted.

Thy true friend,

OLIVER, P.

July 28, 1655."

(*Annual Register*, 1758, pp. 266-268.)

The petition itself and the reference appended to it appear to be genuine, and may possibly have been derived from the collections made by Howard for his second volume. They are not printed in any copy of Howard's Collection which I have seen. On the other hand, the letter to Thurloe is more than suspicious. There is no external evidence in its favour. The original of the supposed letter has never been heard of from 1758 to the present day, and there is no proof that it existed in 1758. Carlyle introduces it thus:—

"Here, fluttering loose on the dim confines of Limbo, and the Night-realm, is a small note of Oliver's, issuing one knows not whence, but recognisable as his, which we must snatch and save."

In a note written later, after he had discovered the origin of the letter, he pronounces it still "by internal evidence a genuine note." Both in substance and style, however, there is much that should have caused its rejection rather than such ready acceptance. It is difficult to see why Cromwell should write thus to Thurloe, instead of writing directly to the

Commissioners. A few words added to the reference, or a letter to the Commissioners themselves, would have effected his purpose at once. Examples of such intervention on behalf of individuals may be found in letters 195 and 211 in Carlyle's collection, and there are several of the kind among the Irish State Papers. It is also strange that the petitioner's husband should have performed an important service to the State, and that the petitioner should make no reference to it in her petition.

The wording of the letter is as suspicious as the substance. Phrases such as "a very important secret service," "a common reference," "privately hint," are none of them usual seventeenth century forms of speech, and the construction of the sentences is also modern. The form of subscription "thy true friend" is not employed in any of Cromwell's letters. To an official in Thurloe's position the Protector would probably have signed himself "Your very loving friend," or, "Your very assured friend," or, "Your very affectionate friend." He employs the forms "thy" and "thine" only in letters to his wife, or his daughter, or his bosom friend Robert Hammond (see Letters 41, 52, 85, 171, 173, in Carlyle's collection). Still more suspicious is the protestation about the crown, "Though I have not the particular shining bauble, or feather in my cap." Why should Cromwell make this protestation in 1655, nearly two years before Parliament had offered him the crown? The phrases employed are worth examining. The second of the two was first used by Cromwell in his speech to the hundred discontented officers, February 28, 1657, when they came to urge him to refuse the title of king. "For his own part," he told them, "he loved the title—a feather in a hat—as little as they did" (Burton's Diary i. 383). The phrase was quickly caught up. Henry Cromwell, in a letter to Thurloe, on April 8, 1657, terms the name of king "a gaudy feather in the hat of authority" (Thurloe vi. 183). Titus wrote to Hyde on April 10, telling him that Cromwell would refuse the crown: "They say that speaking of the title of king, he said he was now an old man, and cared not for wearing a feather in his cap" (Clarendon State Papers iii. 336). Ludlow made the phrase generally known to posterity by inserting it in his Memoirs, where he says that Cromwell "began to droll" with Fleetwood and Desborough "about monarchy, and speaking slightly of it said it was but a feather in a man's cap" (p. 586). In short, though the phrase is Cromwell's, he first employed it in 1657, and it would have had no meaning in 1655. The phrase "shining bauble" also needs examination. "Bauble" is, of course, a reminiscence of the term applied by Cromwell to the mace, also recorded by Ludlow. "Shining bauble" is a term which only occurs in another pseudo-Cromwellian document—viz., a speech supposed to have been made by Cromwell at the expulsion of the Rump, printed in the *Annual Register* for 1767 (see the ACADEMY, March 22, 1890).

One of these phrases by itself would not be sufficient reason for rejecting the letter, even though the occurrence of either might make it suspected. But the combination of the two phrases to make up this pleonastic protestation about kingship is a very strong argument against the genuineness of the letter. It is too Cromwellian by half. It is just in this way that an imitator overdoes his characteristic touches. Even Carlyle perceived that this combination would not do. Accordingly, he rejected the words "or a feather in my cap" as "an impertinent interpolation," which he attributed to Leonard Howard. He omitted also the bit of bombast about "power and resolution for foes to tremble at," and improved the style by some minor alterations. He did

not think it necessary to point out these alterations and omissions to his readers. The strange thing is that he never saw that, by admitting the necessity of such omissions, he was destroying the credit of his authority. For as there is no external evidence in favour of its authenticity, it must either be "by internal evidence a genuine note," or else a forgery.

C. H. FIRTH.

"COUVADE."—THE GENESIS OF AN ANTHROPOLOGICAL TERM.

Oxford: Nov. 6, 1892.

Dr. E. B. Tylor, in his very interesting letter in reply to Dr. Murray, shows clearly that in his *Early History of Mankind*, published in 1865, he had carried back the history of the phrase "faire la couvade" to the year 1658; and he reminds us that at that date the phrase is mentioned by Rochefort, as being used by the peasants of a certain province of France (so at least Rochefort had heard), to describe the curious custom to which Dr. Tylor has given the excellent and widely known name of "couvade." Dr. Murray, through not paying sufficient attention to a footnote in the *Early History*, had not been able to trace the use of the phrase in this specific sense farther back than the year 1829.

But really this additional light thrown upon the history of the phrase has very little to do with the matter under discussion. I understand that Dr. Murray's contention is, that the word "couvade" as applied in a specific sense to the curious custom is an English use due originally to Dr. Tylor, and made popular by his reviewer, Prof. Max Müller; and that no French authority can be found for its use in this specific sense before the translation of Prof. Max Müller's review into French. Well, I cannot see that Dr. Tylor, in his letter in the ACADEMY, has brought forward any evidence which renders this position of Dr. Murray's untenable. He has produced no quotation from any French author before 1865, in which the word "couvade" is used in the technical sense in which he has employed it. The occurrence of the phrase, "faire la couvade" in a French author in the seventeenth century does not really help his case at all. The verb "faire" is used in combination with numbers of nouns and adjectives, in phrases describing all manners of customs: for instance, "faire maigre" means to fast, and "faire queue" means to stand in a long line. But we are not allowed to infer from these locations that "le maigre" may mean by itself the custom of fasting, or that "la queue" may stand alone for the admirable French custom of standing patiently in a long line. No, there is no doubt whatever that Dr. Tylor and Prof. Max Müller share the glory of having given a new technical sense to an old provincial French word, and of seeing it accepted in France, and safely enshrined in the great dictionary of Littré.

From some expressions which occur in Dr. Tylor's letter, it would seem that he imagines that the Oxford lexicographer does not like the word "couvade." I would gladly take this opportunity of disabusing Dr. Tylor's mind on this point. I have had some talk with the editor of the *New English Dictionary* about this word, and I may truly say that in our familiar converse about Dr. Tylor's foster-child I have never heard a word fall from Dr. Murray's lips which could hurt the feelings of the most sensitive parent. He has taken the utmost interest in the word, and is extremely anxious to know as much as possible about its history. There has never been any question of excluding it from the asylum of the Dictionary. One word more. Dr. Tylor expresses a hope that "Dr. Murray will not go out of his way to

become a supervisor of new words," and adds, "he is not the editor of the English language, but of an English dictionary." The fact is, there is no ground whatever for this paradoxical antithesis. The editor of the *New English Dictionary* cannot shrink from the task of editing the English language. It is his business not only to register words, and to explain their meanings, but, as in the case of "couvade," to ascertain by careful inquiry under what circumstances foreign words have crossed the water, and to find out on which side of the channel any special usage may have sprung up. Of course, if any word has gained currency, he will take it, "liking" having nothing in the world to do with the matter; but in spite of any hopes to the contrary, he will, I expect, go on calling an anthropological use of a word an "abuse," should he think it a perversion of the original sense of the word. In using the word "abuse" he would of course employ it in its strict scientific sense without the slightest suspicion of disrespect for any fellow scholar.

A. L. MAYHEW.

Oxford: Nov. 8, 1892.

Want of time, consequent upon unexpected absence from home and from my books, prevents me from continuing my communication on *couvade*, and from dealing with that of Dr. Tylor. With your permission, I shall hope to do so next week.

J. A. H. MURRAY.

APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, Nov. 13, 4 p.m. Sunday Lecture: "Colour Blindness," by Mr. R. Brudenell Carter.
7.30 p.m. Ethical: "Morality, Practical and Ideal," by Mr. Augustine Birrell.
- MONDAY, Nov. 14, 5 p.m. London Institution: "Auriga," Illustrated, by Sir Robert Ball.
8 p.m. Royal Academy: Demonstration, "The Upper Extremity," II., by Mr. W. Anderson.
8 p.m. Library Association: "How to Procure Full Names for Author Entries," by Prof. Dickson; "A Subscription Library in connexion with a Public Library," by Mr. J. K. Waite; "Pamphlets," by Mr. G. Wakeling.
8.30 p.m. Geographical: "A Proposed Expedition across the North Polar Region," by Dr. Fridtjof Nansen.
- TUESDAY, Nov. 15, 7.45 p.m. Statistical: Inaugural Address by the President, Mr. Charles Booth, on "Dock Labour."
8 p.m. Civil Engineers: "Graving Docks," by Messrs. C. B. Parsons, E. W. Young, W. R. Kelly, and R. Pickwell.
8.30 p.m. Zoological: "Some Cases of Variation in Secondary Sexual Characters, statistically Examined," by Messrs. W. Bateson and H. H. Brindley; "*Testudo grandidieri*, a New Fossil Giant Tortoise from a Cave in South-West Madagascar," by Mr. G. A. Boulenger; "Description of a New Monkey of the Genus *Semnopithecus* from Northern Borneo," by Mr. O. Thomas.
- WEDNESDAY, Nov. 16, 7 p.m. Meteorological: "Thunderstorm, Cloudburst, and Flood at Langtoft, East Yorkshire, July 3, 1892," by Mr. John Lovel; "The Measurement of the Maximum Wind Pressure, and Description of a New Instrument for indicating and recording the Maximum," by Mr. W. H. Dines.
8 p.m. Microscopical: "Foraminifera of the Gault of Folkestone," by Mr. F. Chapman; "Fungoid Growths on Diatoms," by Mr. C. Houghton Gill; "*Notopis ruber*, a New Rotifer," by Mr. John Hood.
8 p.m. Society of Arts: Opening Address by the Chairman of Council, Sir R. E. Webster.
- THURSDAY, Nov. 17, 6 p.m. London Institution: "Lincoln Cathedral," Illustrated, by Professor Venables.
8 p.m. Royal Academy: Demonstration, "The Upper Extremity," III., by Mr. W. Anderson.
8 p.m. Linnean: "A Theoretical Origin of Endogens through an Aquatic Habit," by Prof. Henslow; "The Buprestidae of Japan and their Coloration," by Mr. G. Lewis.
8 p.m. Chemical: "Fluosulphonic Acid," by Prof. Thorpe and W. Kirman; "The Interaction of Iodine and Potassium Chlorate," by Prof. Thorpe and Mr. G. H. Perry; "Magnetic Rotation of Sulphuric and Nitric Acids and their Solutions, also of Solutions of Sodium Sulphate and Lithium Nitrate," by Mr. W. H. Perkin; "The Refractive Indices and Magnetic Rotation of Sulphuric Acid Solutions" and "Hydrates of Alkylamines," by Mr. S. N. Pinner; "The Atomic Weight of Boron," by Prof. Ramsay and Miss Emily Aston.
8 p.m. Viking Club: "Similarity of Incident in Norse and other European Folk-Tales and in Indian and Persian Fictions," by Mr. W. A. Clouston.
8.30 p.m. Historical: "The Druids of Ireland," by Prof. J. von Pilgk-Hartung.

SCIENCE.

M. Tulli Ciceronis De Oratore Libri Tres. With Introduction and Notes by A. S. Wilkins. (Oxford: Clarendon Press.)

In this country the *De Oratore* of Cicero has perhaps always been, and, in spite of Prof. Wilkins's excellent edition, is likely to remain, a book more praised than continuously read. On the one hand, though we are always delivering or listening to speeches, sermons, and lectures, we pay very little attention to the theory of speaking. No one attempts to teach it. We seem to think that a man must be either able to speak or unable, and that in either case teaching is useless. Treatises on the art are not in demand. Whatley's excellent *Rhetoric* is much less read even than his *Logic*; and no one can say of the former, what may be said with some plausibility of the latter, that it has been superseded. The *De Oratore*, therefore, from its very subject, fails to interest us much. On the other hand, Cicero's own art and method of treatment are in fault. The book is neither one thing nor the other: neither a systematic and scientific treatise nor a gracefully and skilfully written dialogue. How it may have compared with the Aristotelian dialogues which Cicero seems to have taken as his model, we are unable to say, though further discoveries in Egypt may possibly tell us; but it has neither the solid worth of such a treatise as the *Rhetoric* nor the charm of such a dialogue as the *Phaedrus* or *Gorgias*. As a treatise, it is almost spoiled by the false form into which it is thrown; as a work of literary art it wants the ease, the lightness of touch, the true tone of conversation, the dramatic skill, which we find in Plato. Of course, Cicero could not write so long a dialogue without its becoming to us in some ways a model of pure Latinity; and that there is much excellent Latin to be learned from it, especially with the help of Prof. Wilkins' notes, no one will deny. Equally of course, the greatest of Roman orators could not write so much on his own art without saying a good deal that was interesting and valuable both technically and historically. But, students of Latin and students of rhetoric (if there are any) apart, it must be admitted to be a very dull dialogue.

Prof. Wilkins has edited it with great care, much learning, and good judgment. It seems with him to have been a labour of love, for he has had it in hand something like fifteen years. His edition of Book I. appeared first in 1879 and again in 1888; that of Book II. in 1881 and again in 1890. These appear again now in one volume with Book III., which can also be had separately. The long time spent upon the work has no doubt contributed to its exceptional soundness and exhaustiveness, and helped to make it what it is, a most complete and trustworthy edition. At the end of the Introduction he indicates that "the illustration of Cicero's diction" is the object at which he has more especially aimed in his commentary; and this has been done thoroughly well. Both vocabulary and syntax are the subject of constant care, and Prof. Wilkins seems to have overlooked nothing in the

way of old writers or modern critics that can throw light upon them. He is, indeed, singularly well equipped at all points—a scholar with no gaps in his knowledge. If one were to make any complaint of his notes, it would rather be on the ground of their fulness and for what they contain than for scantiness and omissions. Perhaps he has not exercised quite sufficient self-restraint in what he has put into them.

Among other treatises, a short but useful treatise might be written on the theory of notes. It would comprise various distinctions and divisions, but the main object would be to settle what sort of comment or information the notes on some given author ought to contain. It is too often the case that commentaries contain a great deal of unnecessary matter, by which their size and price are very unduly increased. I ought really to apologise to Prof. Wilkins for enlarging on the subject in speaking of his book; for, in comparison with many editors of classical authors, his excesses, if I may call them so, are as nothing. But the topic may be illustrated from his notes. Remarks on the etymology of words, for instance, are surely out of place in such notes, unless the meaning of the word is doubtful and the etymology might help to fix it. Why should Prof. Wilkins write on the derivation of such well-known words as *vestibulum* (p. 180) or *elementum* (p. 153)? A book of a quite different kind is the proper place for these discussions. A commentary on Cicero is no more called upon to discuss such a word than a commentary on Burke to discuss the origin of "bonfire." The etymologist and the reader of Cicero should be kept distinct. Again, if Cicero happens to mention the centumviral courts, it is hardly necessary for his editor to write a long note (p. 158) on that obscure subject, even if he can correct what other writers have said. A dictionary of antiquities or some such book is the proper place for this information. When, again, Cicero speaks of the license enjoyed by comic poets at Athens, surely a reference to one or two books would be better than the details given in the long note on pp. 482-3. A commentary ought not to contain all the information on biography, history, and antiquities that anyone can possibly desire. There are recognised places where such information is to be found; and in the case of young students (the only persons, presumably, who want most of it) it is much better that they should be taught to go in search of it when necessary. Moreover, if they can understand the author pretty well without the information, they will not read it, though it stare them in the face.

But in Prof. Wilkins's commentary, copious as it is, I should be sorry to give the idea that there is a large proportion of this superfluous matter. Some there is, but not very much. The greater part of the notes is devoted to the legitimate explanation and illustration of Cicero's language and subject. What strikes the reader most perhaps is the careful and painstaking way in which the editor has evidently gone to work. He remarks in one place that all the previous editors have borrowed a certain

quotation, but that "not one of them has taken the trouble to verify it or supply the reference." We feel quite sure that nothing of this kind could be said truly of him: that he has left no reference unverified, no book or article unread, no source of information unexplored. All that industry and conscientiousness could do, he has done. He has had also the valuable aid of Mr. Roby on questions of Roman law, and his notes contain many ingenious and brilliant conjectural emendations contributed by Dr. Reid.

Scholars are aware that the three older MSS. of the *De Oratore* are incomplete, and that certain parts of the dialogue do not appear in any of them. The omissions were first supplied from a complete MS. discovered at Lodi in 1422 by the then bishop of that see; but this MS. is not now known to be in existence, and we are uncertain in what precise relation later complete MSS., which the early printed editions followed, stand to it. Where they differ from the three older ones or from any of them, we cannot say whether they are following the *codex Laudensis* or not, for we have no assurance that it was ever carefully collated throughout. There is a third class of MSS. also to be taken into account, namely, defective MSS. of a much later date than the three chief authorities. The relation of these to the three, like the relation of the three to one another, is a matter of considerable doubt, and scholars who have investigated it are by no means agreed. Of the three old MSS., the Harleian in the British Museum, which Prof. Wilkins has once more collated, and the Abrincensis (Avanches) are judged by him to be of about equal value, and the Erlangensis to be somewhat inferior. An account of the MSS. is given in the Introduction, which also contains, in addition to a full account of the persons who take part in the dialogue, a very good sketch of the history of rhetoric in Greece and at Rome down to Cicero's time, including an analysis of the treatise *ad Herennium*. If Prof. Wilkins has occasion to revise his book for yet another edition, it may be suggested that a tolerably full analysis of the *De Oratore* itself might usefully be placed in the Introduction. The notes do contain a sort of running analysis; but it is very brief, and would certainly be more serviceable if it were made continuous as well as copious. The index seems excellent. There are a few misprints, such as "bidua" for "biduo" (p. 450), "wittingly" for "wittily" (p. 338), "poem" for "paean" (p. 31); and the Greek accents have occasionally got wrong, especially in the notes to Book I.

HERBERT RICHARDS.

CORRESPONDENCE.

SOMA AND ROHINI.

Barton-on-Humber: Nov. 7, 1892.

In reply to Prof. Max Müller's query (*ACADEMY*, November 5, 1892, p. 413), "Why should Soma have dwelt with Rohini [= Aldebaran] only?" I would suggest that—assuming we have here no traces of Western (i.e., Euphratean) influence—the answer is mythological. Soma, later the moon, has already been connected in idea with the bull.

Thus, he tosses his horns like a bull, lord of the herd (*Rig-veda*, ix. xv. 4); he lows, and the cows flock round him (*ib.* lxix. 4); he bellows, sharpening his horns (*ib.* lxx. 7); he moves like a bull (*ib.* lxxi. 3); he bellows like a bull approaching the herds (*ib.* 9); the milch kine approach him (*ib.* lxxvi. 25); he hastens like a buffalo sharpening his horns (*ib.* lxxvii. 7), for he is "the buffalo of wild animals" (*ib.* xevi. 6); and "the moon is said [in the *Rāmāyana*, v. 11] to shine like a white bull with a sharpened horn, with a full horn" (Gubernatis, *Zoo. Myth.* ii. 58). Soma is also the generator of kine (*Rig-veda*, i. xci. 22). The moon thus regarded, i.e., the Bull-moon, will naturally prefer "the Red Cow" (= Rohini) to his other wives. The myth, an explanation of "Soma dying of consumption," suggests that he was punished for misconduct. But what could he have done amiss? He must, at some period, have "walked disorderly," like the planets in early Iranian idea. In this case he could not have treated his moon-stations with that equality which is equity = (mythologically) he must have loved one wife above another. Whom, then, could he have preferred? Why, as he was a bull, he must have preferred the cow—Rohini.

Weber thought that the Hindu "lunar mansions are of Chaldaean origin, and that from the Chaldaeans they passed to the Hindus" (*Hist. Ind. Lit.*, Eng. edit., p. 248); but he does not strengthen the suggestion by the erroneous supposition that the Μαζουράβ (*Job* xxxviii. 32), the signs of the Zodiac, are the moon-stations. At the same time, we cannot now say that "in spite of repeated researches no trace of a lunar [Euphratean] Zodiac has been found" (Max Müller, *India, what can it teach us?* p. 126). For the Tablet W. A. I. v. xlvii., No. 1, although not absolutely containing a lunar zodiac, practically very nearly supplies one (*vide* R. B. Jun., "Remarks on the Tablet of the Thirty Stars," in *Proc. Soc. Bib. Archaeol.*, January, 1890); and it is almost impossible that the moon's monthly course should not have been mapped out in all archaic civilisations. Again, although there certainly was a very early intercourse between Babylonia and India (*cf.* Sayce, *Rel. Ant. Babs.*, 137-8), yet the Hindus were quite competent to have mapped out a lunar zodiac for themselves, and at present there seems to be no sufficient evidence of borrowing. At first sight it may appear singular that the same star (Aldebaran), or rather asterism (α, θ, γ, δ, and ε Tauri), should be connected in both places with the same animal, in the Euphrates Valley with a bull, and in India with a cow; but the singularity disappears when we observe, with Aratos, that the stars themselves supply the idea of this particular animal (*vide* R. B. Jun., *Remarks on the Zodiacal Virgo*, fig. xx., The Zodiacal Taurus), for

"Very like him lie the stars;
This is his head distinguished; other mark
Is needless to discern the head, since stars
On both sides shape it as they roll along."
(*Phainomena*, 168-71.)

The red Aldebaran (δ λαμπρὸς τῶν ὀφθαλμῶν τοῦ βοῦ τοῦ ὀφθαλμοῦ ὀφθαλμῶν). Ptolemy similarly suggests the red eye of a bull or cow. In fact, Rohini being a cow, not a bull, seems to show the same natural basis-concept worked out in a slightly different way.

ROBERT BROWN, JUN.

THE PRONUNCIATION AND SPELLING OF PLACE-NAMES IN EGYPT.

Cairo: Oct. 29, 1892.

Having been on my way to Egypt, the *ACADEMY* of October 8 only now comes to hand.

I can confirm, so far as my experience goes,

what Col. Ross says (p. 315) concerning the difference between *kom* and *tell*, in place-names, according to the origin of the elevation. Bubastis was certainly founded on black soil. There is, however, at present a tendency among the natives to use the two words indiscriminately to indicate an elevation.

I also fully agree with Prof. Sayce and Col. Ross as to the gaped Qaf being common all through the Delta.

R. D'HULST.

SCIENCE NOTES.

At the general monthly meeting of the Royal Institution on Monday, the special thanks of the members were returned to the Goldsmiths' Company for their generous grant of £1000

"for the continuation and development of the valuable original research which the society is engaged in carrying on; and especially for the prosecution of investigations on the properties of matter at temperatures approaching that of the zero of absolute temperature."

At the last meeting of the Zoological Society, a communication was read from Sir Edward Newton and Dr. Gadow, describing a collection of bones of the Dodo and other extinct birds of Mauritius, which, having been recovered from the Mare aux Songes in that island by the exertions of Mr. Theodore Sauzier, had been by him entrusted to them for determination. The collection contained examples of the atlas, metacarpals, prepelvic vertebra, and complete pubic bones of the Dodo, which had before been wanting, as well as additional remains of *Lophopsittacus*, *Aphanapteryx*, and other forms already known to have inhabited Mauritius. Besides these there were bones of other birds, the existence of which had not been suspected, and among them of the following, now described as new: *Strix* (?) *sauzieri*, *Asur alphonsi*, *Butorides mauritianus*, *Plotus nanus*, *Sarcidiornis mauritianus*, and *Anas theodori*, the whole adding materially to the knowledge of the original fauna of Mauritius.

PHILOLOGY NOTES.

THE September number of the *Indian Antiquary* (Kegan Paul & Co.) contains a recension of the Mungir copper-plate grant of Devapaladeva, by Prof. Kielhorn, of Göttingen. It possesses an historic interest as being the first Sanskrit inscription that was ever brought to the notice of European scholars. It was translated by Wilkins, and published, with a lithographed facsimile, in the *Asiatic Researches* for 1788. The original plate is now lost, so that the text can only be restored from the not very accurate lithograph. The grant is dated in the thirty-third year of the reign of Devapaladeva, which may be assigned to the end of the ninth century A.D. He belongs to the Pala dynasty, who maintained the Buddhist faith in Bengal until the Muhammadan invasion. The same number also gives the conclusion of the translation by Mr. Grierson of M. Senart's work on the Asoka inscriptions, in which he attempts to restore the early linguistic history of India from the evidence of the monuments. First, as to the religious language of the Vedas, the inscriptions show that, at the beginning of the third century B.C., it was the object of a certain amount of culture, purely oral. Second, the elaboration of Classical Sanskrit commenced shortly afterwards, though its official use is not earlier than the first century A.D.; and no work of the classical literature can have been written before this date. Third, Mixed Sanskrit is only a mode of writing Prakrit, following the orthography and etymological forms of the religious language. It was contemporaneous with the first attempts at writing, was used specially by the Buddhists,

and finally disappeared before the formation by the Brahmins of profane or literary Sanskrit. Fourth, the Prakrits were formed, under the inspiration of Sanskrit, between the end of the second and the end of the fourth century A.D. No Prakrit grammar or Prakrit book can be of earlier date.

PROF. JULIEN VINSON has had printed, but not for sale, at Chalons-sur-Saône, seventy-five copies of the inedited *Petites Œuvres Basques de Sylvain Pourreau*. They date from the middle of the seventeenth century. The contents are a portion of a Basque Grammar, a few Fragments, a Sermon for Whit-Sunday in Basque; but the longest piece is "Andre Dana Maria Priuilegiatua: Les Privilèges de la V. Mère de D.," of which a French translation is given at the bottom of each page. By printing these MSS., Prof. Vinson had rendered a signal service to all students of "Eskuara."

REPORTS OF SOCIETIES.

CAMBRIDGE PHILOLOGICAL SOCIETY.—(Thursday, Oct. 27.)

PROF. JEBB, president, in the chair.—The Rev. W. C. Green read a note on *bjskip* in a passage of the Egilssaga. In stanza 17 of *Sonatorrek*, Egil, lamenting for Bodvar, his young son, says: *er bjskipa i bæ kominn*, "he is gone to the dwelling of the *bjskip*." Doubtless he means that he is gone to Valhalla, the heathen heaven. But what is *bjskip*? Commentators explain "ship of bees, i.e., place of bees, air, heaven." But "ship" is a curious word thus used, nor do bees fly in heaven. I suggest an explanation from English. *Skep* or *skip* is common provincial for basket; *skep* is "beehive," so are *bee-skep* and *bee-skip*. Though *bjskip* be not an Icelandic word for "bee-hive" (Icelanders, indeed, kept no bees), yet the English word may have been known. There was much trade in Saga times between England and Iceland; honey especially was brought from England. Egil our poet had been much in England. Assuming, then, that he means "bee-hive" by *bjskip*, why does he call Valhalla "the bee-hive"? Not probably as the sky, but because of the swarming numbers of the dead: a point dwelt on by Virgil, Dante, Milton, and others. This better suits the whole tone of the poem. Egil complains that he is left alone; brother, father, mother, kin, friends, and now his best-loved son gathered to the numerous company in the shade-thronged beehive.—Mr. Conway read (i) a note on the name *Veseris*, the site of the "devotion" of P. Decius Mus the elder in 340 B.C. (Liv. 8. 8), which till recently had not been identified. Dr. Imhoof-Blumer (*Numismatische Zeitschr.*, Vienna, 1886, p. 206 ff.) had shown, from the types of certain Oscan coins with the legends *veseris* and *fensernum*, that these must come from a town in the neighbourhood of Nola, just where Livy placed the battle of Veseris. Mr. Conway, after pointing out in passing that the discovery of the value of the sign π in the Ionic alphabet as used in South Italy (=Osc. f) gave at once the solution of two Brutian helmet inscriptions (Zvet. *Inscr. Ital. Infer. Dial.* 246, 247) which had hitherto been unintelligible—endeavoured to support Dr. Blumer's identification of *Veseris* with *Fensernis*, by suggesting that the abnormal representation of Oscan *f* by Latin *v* was due to a mistake in spelling, the mere omission of the *n* being a matter of common occurrence. The nature of the Latin tradition (always and only *ad Veserim pugna*) pointed to the *Annales Maximi* or other equally curt records as the first authority for the name. It was conceivable that the annalist who first embodied the name in a continuous story had simply mistaken the value of the letter *F*, and interpreted it by *v* because he had found it necessary to do so at earlier points of the tables he was copying. The *Numismatist* inscription, by using *FH* for Lat. *f*, showed that *F* had still its Greek value in the fifth century B.C., while the *Duenos*-inscription at the end of the fourth century showed it completely naturalised as *f*; so that it was quite reasonable to suppose that the record of 340 B.C. may have been one of its earliest occurrences in public documents with that value. Its mis-interpretation as *v* would be all the more likely if the reader were a Greek

(**Ounreps* instead of **Unreps*); and in fact Livy's chief authority in the eighth book appeared to be Claudius (Quadrigrarius?), whom Livy himself stated to have translated the Greek annals of Acilius. The introduction of *G* by Appian Claudius the Censor in 312 B.C. pointed to just the same epoch as that in which the alphabet took a settled form.—(ii.) A note on the *citius*-inscriptions of Pompeii (Zvet. *Ital. Infer. Inscr. Dial.* 80-83), which Nissen (*Pompeian. Stud.* p. 492 ff.) had interpreted as road directions ("Wegweiser"), painted on the walls for the benefit of country soldiers quartered in the town during its siege in the Social War (90 B.C.). Mr. Conway felt bound to reject this theory, on the grounds (1) that it failed to explain the position of the inscriptions, (2) that there were no examples of inscriptions with such an object, (3) that the paint had been in excellent preservation ("glänzend") when it was first uncovered (from 1819 onwards), and therefore could neither have been exposed to the weather for 168 years when Pompeii was overwhelmed (78 A.D.), nor (4) have been tolerated so long in notices of this size in one of the chief streets of the town, at a time when it was being continuously embellished with new buildings, some of which were immediately adjacent to the inscriptions, see Nissen, *l.c.* p. 674 ff. (especially at the dates 20 B.C. and 15 A.D.). These considerations, Mr. Conway held, gave about 20 A.D. as the superior limit of date; and he pointed out that all four inscriptions were in the N.W. corner of the town, the nearest to the *pagus* outside the walls where, according to Nissen and Mommsen, the Oscan-speaking inhabitants had settled after being expelled to make room for Sulla's veterans. Further, the four inscriptions were all painted at the corners of streets which led from the Forum or the *Strada dei Terme* directly to the west and north walls respectively, and they all concluded with the name of some person, three out of the four specifying his abode as immediately within the wall, close to the end of the streets at whose corner they stood. Hence clearly they must be advertisements of something to be found there. Now we know from *C. I. L.* x. 1064 and 4660 that *cisiarii*, "cabmen," "a cabstand," were regularly stationed near the gates of Caes and Pompeii, just as we know that *cisis* were forbidden within the walls of Rome; and the trade was just such an one as the Roman "colonists" would leave in the hands of the Oscan population. Mr. Conway, therefore, proposed to translate *citius* (= a Latin **citones*) by "*cisiarii*" or "*lecticarii*," both of which (Suet. *Jul.* 57) were regularly for hire. The word would mean "roadmen, roadsters," and be parallel to *caupo*, &c., or might possibly denote the vehicles themselves (cf., *tēmo*, &c.). It would be derived from a word **eito-* "road" cf. *Umbr. etaians*, Gr. *ἄετο-ῖος*, *aitos*, and for the grade of ablaut cf. Goth. *hlith*, Av. *sratom*, or German *kind* (**kleuton*, **gentom*), Lat. *lectum*, *Vesta*.

ELIZABETHAN SOCIETY.—(Wednesday, Nov. 2.)

SIDNEY LEE, Esq., in the chair.—Mr. Edmund K. Chambers read a paper on "Samuel Daniel." "Read Daniel—the admirable Daniel," said Coleridge. But few people do read Daniel. This is a reversal of the contemporary verdict, for he was popular in his day. Yet Ben Jonson was a dissentient voice who, Mr. Fleay thinks, satirized him on the stage. He is no typical Elizabethan; serene and dignified, rather than full-blooded and passionate. But he is full of felicities of phrase, and has the genius of friendship with the living. Little is known of his life, spent in the shadows of the court and of the great houses, Herbert's and Clifford's. Nor is his poetical achievement very large, the sonnets and verse-letters being the most characteristic part of it. The sonnets are complaints of unrequited love, writ in a melancholy but chivalrous vein, with musings on the transitoriness of beauty and promises of immortality for the fair in his verse. Doubtless they express a real passion. Della was perhaps Elizabeth Carey, perhaps the Countess of Pembroke. Daniel, both in form and matter, gave a model to Shakspeare for his sonnets. The verse-letters show Daniel at his best in his unrivalled faculty of ethical exposition. His civil wars have ceased to please, his masques are trifles, his tragedies belated specimens of the Senecan drama. Daniel opposed Campion's heresy of

"English Versifying," but was himself a metrical reformer. He replaced couplets in his long poems by quatrains and irregular verse, partly rhymed, partly unrhymed.—A discussion followed, which was opened by Mr. Sidney Lee and continued by Mr. Arthur Dillon, Mr. Frederick Rogers, Mr. W. H. Cowham, Mr. James Ernest Baker, and other members of the society.

VIKING CLUB.—(Thursday, Nov. 3.)

THE Rev. A. Sandison, Vice-Jarl, in the chair. Mr. Edward Blair read a paper on "Some Aspects of Toleration in the Closing Years of the Nineteenth Century," in which he referred at length to John Stuart Mill's *Essay on Liberty*. Mr. A. W. Johnston, Law-man (Hon. Sec.), made an explanation regarding the objects of the Viking Club, in the course of which he stated that, in whatever part of the world Orcadians and Shetlanders might settle, they retained a very strong attachment for their native islands, and a great desire to associate exclusively with their fellow-countrymen, invariably banding themselves together in societies. Orkney and Shetland were not mere Scottish counties, but had a distinct social and political history of their own. The club was founded as a social and literary society in London, for persons connected with or specially interested in these islands. The papers to be read would largely deal with northern subjects. In order to maintain their local character, and to keep up the traditions and recollections of the North, the names used for members, officials, meetings, &c., were borrowed, and the constitution in a measure copied, from the old Norse government of the islands. Their Home Rule was partially overturned in 1614, and lingered on till the end of last century, when the islands were finally absorbed in the Scottish counties. The annual general meeting has been called the Al-Thing, the name of the ancient annual parliaments in Orkney and Shetland, which consisted of all the Udalers or freeholders and their kindred; the club members have been consequently styled Udalers; the president, Jarl, the head of the old government; the secretary, Law Man, the keeper and expounder of the island law-book; the treasurer, Great Foud, the collector of skatt or taxes; the annual subscription, skatt, the tax paid by the Udalers, and still exacted in the islands, a grievance which had been repeatedly brought under the notice of the late government. The title "Viking Club" had been chosen as a short, characteristic name for Orkney and Shetland, the home of the Vikings, the wickers or dwellers on the wicks or bays, who were at the same time sea rovers.

PHILOLOGICAL SOCIETY.—(Friday, Nov. 4.)

MR. BRADLEY, vice-president, in the chair.—Prof. Skeat read a paper on "New Rime-Tests for Chaucer," taking the material from his forthcoming "Rime-Index to Chaucer's *Troilus*" for the Chaucer Society. Ten Brink has shown that Chaucer, in many cases, distinguishes between the long open *e* and the long close *e*. The former arises from A.S. *ea* and (sometimes) from A.S. long *e*. The latter arises from A.S. *ē* or *eo*. But Ten Brink has not given a sufficiently full account of the variable *e*. This arises not only (as he says) from A.S. long *e* when it corresponds to Goth. *e* (not to Goth. *ai*), but also from the A.S. vowel which occurs as the mutation of *ea* or *eo*, and is variously written as *ie*, *ȳ*, and *ē*. Hence some mistakes have arisen which can be corrected. Chaucer's rimes are, usually, etymologically correct. A list of riming words can be made, in which he always treats the *e* as long and open, and such words never rime with close *e*. In a few cases he allows them to rime with original short *e*; but the latter are usually kept apart. Another list can be made of riming words which always have close *e*. A third list can be made of words which have variable *e*, riming with *e* of either quality. A very short list gives the few exceptions, and we then have all the facts. Hoccleve usually observes Chaucer's habits, but Lydgate and all other writers of the fifteenth century usually contradict them recklessly. Several other rime tests occur beside the above. Prof. Skeat also restored from the MSS. the noun *voidee* as the wine or dessert after the dinner-table was voided or cleared, which editors have always turned into the verb *voide*.

FINE ART.

The Castellated and Domestic Architecture of Scotland. By David MacGibbon and Thomas Ross, Architects. Vols. IV. and V. (Edinburgh: David Douglas.)

MESSRS. MACGIBBON and ROSS are to be congratulated upon the appearance of the two volumes which complete their extensive and beautiful work upon the Castellated and Domestic Architecture of Scotland. Its small beginnings arose in a series of papers prepared by its authors, from time to time, for the Edinburgh Architectural Association—a society which, for many years past, has been doing much to spread a knowledge of the art and of its existing remains in Scotland; and which, in conjunction with the Board of Manufactures, has organised a system of practical training for the architects and allied art-workers of the North, now in operation. The materials that Messrs. MacGibbon and Ross had accumulated in this way were gradually expanded, till the scheme was conceived of producing a work which should trace the historical sequence of the various phases of architecture that have prevailed in Scotland, and “define and explain the different styles of buildings adopted at different periods from the twelfth century till the revival of classical architecture in modern times.”

Mr. Billings had already glanced at the subject, from the point of view of a practical architect, and illustrated some of the examples with much pictorial finish and elaboration; and the remains of special districts had been described in somewhat more popular fashion in such works as Sir Andrew Leith Hay's pleasant volume upon the castles of Aberdeenshire. But nothing, for completeness and systematic method, approaching to the work now under review has hitherto been attempted.

Opening, for comparison, with a sketch of English and French domestic architecture, based upon Clark and Viollet-le-Duc, our authors in their first volume proceed to describe the castles of Scotland under four periods; and here I can only very briefly and inadequately indicate the characteristics which they assign to each. Their earliest period is coincident with the thirteenth century, and embraces structures founded during the prosperous reigns of Alexander II. and Alexander III., roughly equilateral in plan, with strong lofty walls frequently connected by round or square angle-towers. The castles of Inverlochy in Inverness-shire and Lochmaben in Dumfriesshire are typical buildings of this period, and probably Bothwell Castle, Lanarkshire, with its great donjon-keep, is its most important surviving example.

In the second period, comprising the fourteenth century, we have a time when Scotland was suffering from the effects of the English invasion of 1296, and when Bruce had destroyed many of the Scottish strongholds lest they should afford foothold to the enemy. The square or oblong tower, familiar to the Scots during their sallies into England, then became the model of their national architecture, sometimes with a wing added at right angles, forming what our authors designate “the L plan.”

Lochleven Castle, Threave Castle, Clackmannan Tower, and Neidpath Castle are instances of this method; and Craigmillar is one of numerous examples of such a keep, afterwards extended by buildings arranged round three sides of a courtyard.

In the beginning of the third period, 1400-1542, we have castles, where the keep is larger than was the case during the fourteenth century, and has towers attached, for defence and in order to furnish additional apartments. Castles like those of Doune and Tantallon, and the rebuilt Dirleton and Caerlaverock, surrounding a courtyard or quadrangle, now begin to be erected: and as time goes on, more complex and ornate features are introduced in such royal residences as the castles of Stirling, Falkland, and Linlithgow, the state rooms being on an ampler scale, and the first traces of the Renaissance becoming visible in the rough imitations of classic sculpture that are introduced as enrichments.

During the fourth period, 1542-1700, many causes operated to produce a break of continuity in Scottish architecture. The troubled minority and reign of Queen Mary were unfavourable to the erection of important buildings; and in the reign of James VI. we reach a time when artillery had become a thoroughly effective agent in warfare, and when, accordingly, the nobility abandoned the idea of producing strongholds capable of resisting prolonged sieges; and—leaving this to the crown—devoted the riches which they had acquired by the confiscations of church lands to the erection of commodious and seemly dwellings, in which “the machiolated corbel table, the embrasured parapet and bartizan, and the lofty towers for defence and observation, gave place to ornamental representations in the shape of picturesque and fanciful corbellings, angle turrets with conical tops, lofty roofs broken up and adorned with numerous dormers, finials, and clustered chimneys.” Castles in which the features associated with this period are prominently introduced, such as Glamis, Huntly, Wintoun, and Fyvie, and—passing to the seventeenth century, when the classic style had thoroughly asserted itself—Drumlanrig, receive careful description, and are illustrated, not only with plans and elevations, but, in some cases, with drawings of the elaborate plaster work, which now comes to form an important part of interior decoration.

The third volume, published in 1889, dealt, under the above periods, with examples of Scottish domestic architecture which had come under the notice of the authors since the commencement of the work; and the first of the two final volumes now issued continues the review of buildings of the fourth period. We may refer particularly to the admirable account of Holyrood Palace, of which only the north-west portion is anterior to the reign of Queen Mary, and to the elaborate description of George Heriot's Hospital, exceptionally rich in the number and beauty of its illustrations. The old Glasgow College is also fully treated; and a chapter is devoted to examples of the ancient street architecture of Edinburgh, a subject often dealt with from

the literary and the pictorial side, but here handled in a somewhat more definitely scientific manner, and with stricter reference to its connexion with architectural style and history. Among the more striking illustrations of this chapter are those that reproduce the fine plaster ceilings in Bailie Macmorran's house in Riddle's-close; and it may be noticed that the letterpress upon John Knox's house in the High-street embodies the results of recent investigations by Mr. Peter Miller and Mr. C. J. Guthrie, as to the occupation of this dwelling by the celebrated reformer.

In the concluding volume the review of Scottish street architecture is continued. The quiet, old-fashioned towns that border the Firth of Forth and line the east coast of Fife have been explored, and have yielded many picturesque examples: Haddington is represented by its “Bothwell Castle” and the quaint structures in Poldrait-street, the Newgate, and at Gifford Gate; and we have a particularly curious chapter dealing with twenty-two of the Tolbooths and Town-halls of old Scottish burghs, which show many features of interest, especially in their richly varied towers and spires. A few churches have been selected for description, as illustrating the influence of castellated architecture upon ecclesiastical work—churches like that of Dysart, where the tower is a square, battlemented pele, or like Pittenween and Anstruther Easter, where the pele-tower is surmounted by a pointed spire; and the fine galleries and curious monuments in such churches as those of Bowden, Pittligo, Kilbirnie, Haddington, and Dunbar, are figured in interesting plates.

Next follows a supplement, describing some sixty castles and mansions, of which information had been quite recently received by the authors, and a valuable monograph upon Scottish sundials, an amplification of a paper contributed by Mr. Ross to the *Proceedings* of the Society of Antiquaries of Scotland, the number of its illustrations being extended to nearly two hundred and fifty. The volume concludes with a chapter upon “Early Scottish Masters of Works, Master Masons, and Architects,” by far the most complete treatment of this subject that has yet appeared, the published records of the country, and also—through the aid of Dr. Thomas Dickson, of the Register House—those not yet printed, having been carefully consulted in its preparation.

The range and comprehensiveness of the work will be apparent even from such a slight summary of its contents as I have been able to give. Between eight and nine hundred buildings are described, and the five volumes contain not far short of four thousand illustrations, including numerous accurate and helpful ground-plans. The authors have made evident how much beautiful and picturesque material still exists among the old civil and military edifices of the country. It may be noted that they have established their position, that Scottish castellated architecture owes far less to French influence than has commonly been assumed; and this they have done, not only by a general comparison, but also by the more definite

method of placing side by side views of specific buildings that have been erroneously paralleled by former writers. The work is one of national importance, and will long remain the standard book of reference on the subject with which it deals. In former times an undertaking such as this would have been subsidised by Government, or carried out under the auspices of some learned society; and its successful completion is not only a monument to the knowledge, enthusiasm, and patient industry of the joint authors, but also speaks well for the enterprise and public spirit of Mr. Douglas, the publisher, whose name is already associated with the issue of much of interest in connexion with Scottish history and archaeology.

J. M. GRAY.

CORRESPONDENCE.

ÆGEAN POTTERY IN EGYPT.

London: Nov. 7, 1892.

In a letter published in the ACADEMY of November 5, Mr. Petrie writes:—

"As to the Ægean pottery, so long discussed in the ACADEMY, there is much fresh material to be considered; but I have preferred not to bring it forward in the present circumstances, as the flat contradiction of facts, and the weight which has been thrown on the darkest hearsay evidence, do not seem to favour the consideration of scientific conclusions."

Permit me to point out that there has not been any contradiction of facts on my part. My contention has always been that, assuming the facts to be exactly as Mr. Petrie states them, his facts will not establish his conclusions. I have left his facts alone, and dealt only with his logic.

If his fresh material consists of facts, he ought not to flinch from an inquiry into them should anybody call them in question. And if it consists of facts intermixed with inferences, he ought not to flinch from an examination of the reasoning which he bases on the facts.

He complains of the weight that has been attached to what he calls the darkest hearsay evidence—namely, a statement by the responsible officers of the British Museum that a certain vase in their custody came from a certain tomb in Egypt. But if too much weight had really been attached to this piece of evidence against his theory, that would be a reason for bringing forward the further evidence in its favour, not a reason for keeping that evidence back, as he suggests.

CECIL TORR.

NOTES ON ART AND ARCHAEOLOGY.

MESSRS. SWAN SONNENSCHNEIN & Co. will publish next week Mr. Harry Quilter's *Preferences in Art, Life, and Literature*, containing an essay upon the history of pre-Raphaelitism, a review of the exhibitions of the Royal Academy from 1872 to 1890, and a number of miscellaneous papers. There will be two editions: one illustrated with sixty engravings which originally appeared in the *Universal Review*; the other containing in addition fifty-seven collotype plates from pictures or drawings by modern artists, which are either in the author's possession or have been lent to him for the purpose. This latter edition, which is specially printed and bound, so as to be "the most beautiful book that has issued of late years from the English press," is limited to 225 copies for subscribers in this country.

MR. BERNHEIM, JUN., will have on view next week, in Piccadilly, a collection of pictures and drawings by the late Th. Ribot and other members of the modern French school.

At the annual public meeting of the Académie des Beaux-Arts, which was held on October 29, M. Gérôme, the new president, commemorated the members lost by death during the past twelve months; and Comte Delaborde, the permanent secretary, read a notice of the life and works of Meissonier.

For the benefit of those who have not access to the magnificent folio describing in detail the sarcophagi found some five years ago at Sidon, M. Théodore Reinach, one of the contributors to that volume, has reprinted from the *Gazette des Beaux-Arts* an article on the subject, illustrated with heliogravure and other engravings, which clearly explains the archaeological importance of the discovery. The total number of sarcophagi found in the catacomb of Saïda was no less than twenty-two, all of which are now on view in an annexe to the Tehinili-Kiosk Museum, under the charge of Hamdy-Bey, at Constantinople. The great majority of these belong to the Egyptian class of sarcophagi called "anthropoid," which are interesting mainly from their inscriptions, showing that they have been used for Phœnician kings. But four of them are pure Greek, of a period hitherto unrepresented in our museums. One, of the style called Lycian, recalls the sculptures of the Parthenon; another, "The Mourners," suggests the funerary bas-reliefs of the Cerameicus. That, however, which has deservedly excited most interest is one covered with the Asiatic exploits of Alexander the Great. As it contains several portraits of Alexander, and one scene closely resembling the mosaic of the battle of Issus at Naples, it was natural to jump to the conclusion that we had before us the actual tomb of the son of Philip. Some have thought that it might be the tomb of one of his generals, perhaps Perdicas. But M. Reinach adduces ingenious arguments for thinking that it belonged to a Persian satrap, who survived the war and became hellenised. It remains only to add that the traces of colour on the sculpture help to determine many questions in this vexed problem.

MR. J. ROCHELLE THOMAS, of Worthgate House, Highbury Park, has produced a large bronze medal of Lord Tennyson. The portrait is very fairly executed; but the exceeding poorness of the obverse proves to what a low point the fine art of medal engraving has sunk in this country. It looks like the advertisement on a cake of chocolate.

A CORRESPONDENT writes from Cairo:

"The authorities of the Gizeh Museum have, on the suggestion of Johnson Pasha, caused excavations to be made at Meir, near Deirut, in Upper Egypt, which have already resulted in the discovery of some tombs of the XIth Dynasty. It is intended to continue these excavations.

"M. Philippe, the Cairo dealer in antiquities, is, with permission from the Gizeh Museum, carrying on excavations at Heliopolis, which have brought to light some tombs of the Saitic period."

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